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GRAMMAR OF PLAINSONG

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Ad usum:
Joseph J. McPeake
1917-18.

Grammar of Plainsong

Nihil obstat:
Domnus Wilfridus Corney, O. S. B.
Censor deputatus.

Imprimatur:
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Abbas-Praeses.
Feb. 8, 1905.

W. L. Hayward.

Ad [illegible]

[illegible]

A
Grammar of Plainsong

IN TWO PARTS

BY THE

BENEDICTINES OF STANBROOK.

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PREFACE.

The following pages, written at the request of His Lordship the Bishop of Birmingham, are intended as an introduction to a practical study of Plainsong; we have, therefore, avoided in them, as far as possible, all such intricate points as belong to the archaeology of the subject. That they may contribute, in however small a degree, to the fulfilment of the ideal proposed to our choirs by our Holy Father Pope Pius X., is our humble and earnest desire.

It is a pleasant duty to ackowledge our indebtedness to the Revd. Dom A. Mocquereau, O. S. B., Prior of Solesmes, and to the Revd. H. Bewerunge, Professor of Ecclesiastical Music at Maynooth, from both of whom we have received much generous and invaluable assistance.

Stanbrook Abbey,
Worcester.
Jan. 30th, 1905.

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5 - whole tones -
2 half "

do - mi sue do

mi fa 1/2
si - do - 1/2

mi
fa
sol
Re
si
mi
fa
[illegible]

do
re
mi
[illegible]
la
[illegible]
re
do

PART I.

PRACTICAL.

CHAPTER I.

Historical Sketch.

Plainsong, Plainchant, or Gregorian Chant is the official music of the Roman Church.

The name of Plainsong was given to the chant after the introduction of Harmony. Because the old Church melody served as a fixed theme for varying contrapuntal treatment, it was called *cantus firmus;* and because the added parts were invariably more elaborate, more "figured", it was called *cantus planus.*

The chant is also called Gregorian, on account of the tradition which ascribes its compilation and final arrangement to St. Gregory the Great.[1]

This ancient art, which comes to us with the special sanction of the Church, has a history co-extensive with the Church's own. This history may be divided into four periods:

1st. The period of its formation, from the Apostolic times, or at least from the cessation of persecution (A.D. 312), to St. Gregory the Great; 2nd. The period when it was at its perfection, from St. Gregory to the 16th century (A.D. 600 to 1600). 3rd. The period of decadence, from the 16th to the 19th century. 4th. The period of revival, inaugurated in the middle of the 19th century, and still continuing.

I. Period. We can form only a general idea of the music of the first Christian centuries, but the existence of a definite musical setting for the sacred offices is proved by frequent allusions in the works of the Fathers. The earliest Western Liturgy of which the chant is known is the Milanese, which represents a 4th century work. It is probable that much of the Roman chant was derived from this source. A comparison of the Ambrosian and Gregorian music shows that the former (judging at least from the sources now available) was at once simpler in its simple forms, and more elaborate in its florid pieces than the latter. St. Gregory's work, about the end of the 6th century, was to arrange, and codify, and probably to simplify, the already existing chants, and he is generally supposed to have completed the body of Church Music by composing melodies specially for the portions added by himself to the Liturgy. The *Cantus Romanus* thus arranged spread gradually through Europe. St. Gregory himself sent it to England with St. Augustine, and wherever the faith took root in this land, there also the Church's song found its natural home. Its introduction into the North of England was the work of St. Wilfrid, who borrowed two Cantors from Canterbury, the fountain-head in England of all Roman traditions. St. Benet Biscop's zeal for the perfection of all ecclesiastical matters urged him to procure for his monasteries of Wearmouth and Jarrow the instruction of Abbot John, Arch-cantor of the Roman Church, and all the neighbouring monasteries availed themselves of this opportunity to learn the most correct manner of rendering the sacred chants. The second synod of Cloveshoe (A.D. 747) enforced the use of the Roman chant in all Church services. In the 10th century St. Dunstan gave a fresh stimulus to Church Music, as to all other ecclesiastical studies, and to him is attributed the composition of the beautiful Kyrie "Rex splendens." That England, in the following centuries, kept up its reputation for Church Music, is proved by entries in mediaeval history, and by the numerous MSS. of all ages which may still be seen in the libraries of the country.

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[1] For a statement on this subject, see *The Gregorian Tradition*, by DOM W. CORNEY (*Downside Review*, April 1904); *St. Gregory and the Gregorian Music* (Plainsong and Med. Music Soc.); also *Origine et développement du chant liturgique*, by Dr. WAGNER (DESCLÉE).

It gives an added interest to the study of the venerable melodies now so happily restored to us, to know that they are identically the same as those sung by our forefathers in the Ages of Faith. Anyone familiar with the Solesmes editions will find himself quite at home, both as to notation and to melody, if confronted with an English MS. of say the 13th century. It is interesting also to note that the printed Sarum books [1] are identical with MSS. of the same use, a fact which proves that Englishmen, both before and after the Reformation (for some of the books belong to the Marian revival), were familiar with the ancient Gregorian types. For instance, the only printed Sarum Gradual in the British Museum (C. 35. L. 5.), dated 1532, gives the very same melodies, with the same divisions of neums, and the same setting of syllables to music, as the 13th century MS. Gradual reproduced in facsimile by the Plainsong and Mediaeval Music Society

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[1] Owing to faulty registration misplacing lines and spaces these books abound in misprints, but the mistakes are so obvious as to be easily detected by the student.

After this rapid glance at the history of the chant in England, we may return to its general history.

II. The period inaugurated by St. Gregory (600-1600) had various phases. In the holy Pope's own time, and for ages after, his work was considered so sacred that none might touch or alter it, and as a matter of fact the great bulk of the music belonging to the Proper of the Mass has probably come down to us substantially intact from St. Gregory. The ordinary of the Mass had not reached its present form in St. Gregory's time, and the music of that part is therefore of a later date, as is that of part of the office (some Antiphons and Responsories).

The liturgical movement inaugurated by Charlemagne resulted in the spread of the Roman Chant throughout France and Germany. The chief schools, founded by Roman Cantors, were at St. Gall and at Metz.

With the year A.D. 1000 ends the golden age of Plainsong; the chant was still held in honour, but the compositions of this period lack the severe beauty of the ancient Gregorian type. Many of them are beautiful in their own style, but others are mere artistic *tours de force*, and often, on account of the wide compass they embrace, are quite beyond the power of modern choirs.

The. 14th century brought a further falling off in the chant. At that time the attractions of harmony were fascinating all musicians, and the harmonists and mensuralists were making their mark even on the Church's song, and destroying its rhythm, though the melodies were still preserved intact. This prepared the way for the third period.

III. The decadence (1600-1800). Up to this time there had been ha striking unanimity in all the MSS. and printed books containing the chants, but the Pagan Renaissance brought in the fashion of sneering at everything mediaeval.

Church Music shared the fate of architecture and the other arts; Plainsong was despised as the production of a barbarous age, and though its existence was saved by its necessary place in the Divine Services, it was seriously disfigured. The melodic text was subjected to a process of abbreviation; neumatic passages were arbitrarily cut up, neums were displaced, melodies were frequently altered beyond recognition. Such procedure would have been hard to forgive even if the so-called Reformers had acted on any consistent or artistic principle, but there is no trace of any such intention. The abbreviators had the misfortune of living at a time when, as has been said, the true spirit of the Gregorian melodies had been lost, and their work was only what might be expected under those circumstances. To this period belong the Medicean edition, and others of the same type.

IV. The fourth period opened in the 19th century as a consequence of the restoration of the Roman Liturgy in France. Dom Guéranger, Abbot of Solesmes, feeling that this restoration could not be considered complete until the ancient chant was also revived, deputed Dom Pothier, one of his monks, to the special study of this branch. The outcome of his work is now well known throughout Europe; its first result was the publication of "Les Mélodies Grégoriennes," a remarkable book which has done pioneer-work in the cause. To bring the ancient Gregorian into practice, Dom Pothier published, in 1885, the "Liber Gradualis," which represented a vast amount of research and labour. Since then he has given us the *Liber Antiphonarius*, the Responsorial, a Monastic Processional, and a collection of Liturgical pieces entitled *Variae preces*. And all this time the Solesmes School has been forming. Headed by Dom Mocquereau, Prior of St. Peter's, a number of monks devote themselves to a thorough and critical study of the chant. Working on the comparative method, they collate a vast number of MSS. of all ages and countries, in order to procure the most authentic reading of the musical text. The result of these researches has been placed at the Holy Father's entire disposal, and will form the basis of the Vatican Edition now in preparation. The latest Solesmes editions now in circulation have certain marks added to the ordinary Plainsong notation, to indicate the rhythm, while, in answer to the outcry of Choirmasters, several books have appeared giving the melodies translated into the notation of modern music.

The restored chant has been quietly making its way for years, and within the last decade it has spread into every European country and also to the New World. The expiration of the term of approbation accorded to the Ratisbon version, the declaration of the Sacred Congregation of Rites regarding the Solesmes edition, and finally the *Motu proprio* of our Holy Father Pope Pius X., have created quite an epoch in the history of Plainsong and made it a matter of the highest and most practical importance.

CHAPTER II.

The Pronunciation of Latin.

A few rules for the Italian pronunciation of Latin are given the first place in these pages, because the examples occurring in the subsequent chapters contain many Latin words, and it will be well to acquire at once a correct manner of pronouncing them.

Vowels.

"The life and soul of Italian pronunciation lies in its vowels," [1] and the student should take the greatest pains to acquire the correct manner of treating these.

Each vowel has one uniform sound, whose quality is not substantially changed by its quantity. It is the neglect of this elementary principle which produces the half-Italian, half-English pronunciation with which we are familiar.

A. This vowel has always a full open sound, as in *father*, not only in open syllables like *amo*, but also in closed ones, such as *nam.* The latter word must not, therefore, be pronounced as in the English words; *ram, can*, but with a full *a* as in *amo*

E. We have in English no exact equivalent for the Italian *e.* It is certainly not the dipthongal sound given to the English *a.* It is more like the *e* in *met*, or the *a* in *fare*, although more resonant than in English. The digraphs *æ* and *œ* equal *e.*

I. This vowel is always equivalent to the English *ee*, whether the vowel in the Latin word be long or short. "The treatment of *i* in closed syllables is the one characteristic defect of Englishmen by which they can generally be detected in speaking Italian and other foreign languages." The obscure sound of *i* often belonging to the word in English, must be avoided in Latin. In the word *inter*, for example, the first syllable must not have the sound of the English *tin*, but something more like *een* though short.

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[1] See for most of this chapter a paper by the REVD. L. CASARTELLI. (*Report of Headmasters' Conference*, 1891).

O. This vowel is pronounced as in the English word *for*.

U. The vowel *u* is always to be pronounced as *oo* in English, and never with the obscure sound sometimes given to it in English, for example *rub*.

AU. This dipthong is pronounced like *ou* in the English word *plough*.

Consonants.

It will be convenient to begin with a general classification of the consonants.

1st. Labials : *B*, *P*, *F*, *V*.

B and *P* are formed by closing the lips while the breath is collected, and then opening them to utter the desired sound.

F and *V* are produced by pressing the upper teeth on the under lip.

2nd. Dentals : *T*, *D*, *S*, *Z*, and soft *G*.

T and *D* are produced by pressing the tip of the tongue against the roots of the upper teeth.

S and *Z* require the same movement of the tongue as do *T* and *D*, but the tongue must not go so near to the gums; a space being left between the tongue and the gums, the hissing sound of these letters is obtained.

SH. To pronounce these letters, the tongue is drawn a little more inwards than for *S*.

3rd. Gutturals : *K*, *Q*, *C*, and hard *G*.

For *K* and *G* press the tongue against the soft palate, — the sharp removal of the tongue produces *K*, the less sharp removal, hard *G*.

4th. Nasal : *M* and *N*.

For *M*, the lips are closed, as for *B* or *P*, while the sound is produced through the nose.

For *N*, the tongue is placed as for *T*, and the breath is sent out through the nose.

5th. Liquids : *L* and *R*.

L is pronounced like *T* but more with the tip of the tongue and by placing the tongue nearer the teeth.

R. For this letter the tongue is almost in the position required for *T*, but far enough from the palate to jar against it when the air is propelled.

"Consonants may also be classified according as the voice, as distinguished from the breath, is heard in them or no. Thus the sounds represented by *p*, *t*, *k*, *th* (in *thin*), *s* (in *sin*), *sh*, *f*, and by *wh* in *white* as pronounced by a Northerner are said to be voiceless or unvoiced; while the corresponding sounds represented by *b*, *d*, *g* (in *go*), *th* (in *thine*), *z*, *s* (in *pleasure*), *v*, and *w* (in *we*) are said to be voiced." [1]

Pronunciation of Consonants in Italian.

The consonants not named in the following list are to be pronounced as in English.

C, before e, i, æ, and œ, is equivalent to the English *ch* in such words as *church.* Thus : cetera = chetera. In all other cases, *C* is equivalent to the English *K.*

CH is always as *K.*

G, before e, i, æ, œ, is soft, as in the English word *general.* Thus : *Genitor*, *regi*, etc. Otherwise, *G* is palatal, as in the English *govern.* Thus : *gubernator*, *plaga*, *ergo.*

GN have the softened sound given to these two letters in French. The equivalent in English would be *n* followed by the consonantal sound of y, as in *new.*

H. In the two words : *mihi* and *nihil*, the *H* is pronounced like *K*, and in ancient books these words are usually written : michi and nichil.

J is always to be treated as *Y.* Thus : *Jam* = *Yam.*

SC, before e, i, æ, œ, is like *SH* in English. Thus : *Suscépi* = *Sushepi.*

TI, when preceded and followed by a vowel, is equivalent to *TSI.* Thus : *lætitia* = *lætitsia.*

TH is always like the English *T.* Thus : *thesaurus* = *tesaurus.*

Z is pronounced like *DZ.*

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[1] *Matriculation English Course*, by W. H. Low and John Briggs.

The purity of each vowel-sound must be carefully maintained as long as the sound lasts. To ensure this the mouth must be held perfectly steady, and the other vocal organs must alter their position no more than is required by change of pitch. *Exercise :* sing the scales or any other exercise to each of the vowel-sounds in turn.

Each vowel-sound must be distinct and clear, and every effort must be made to ensure this, for there is a tendency in choirs, when singing long neumatic passages, to give an uniform sound (a sort of *oo*) to all the vowels.

In Latin every syllable is pronounced; we must therefore avoid running two vowels into one, as : devo*tio*-nis, hos*tia*, which should be pronounced : *de-vo-ti-o-nis* and *ho-sti-a.*

It is a common fault to omit the *r* in Latin words when it occurs with another consonant; to say, for instance, *canis* for *carnis*, *mater* for *martyr.*

Care must also be taken not to run words together; we should not say, e. g. : *te roga-musau-dinos* but *te rogamus audi nos ;* not *aso-lisor-tuus-quead*, but *a solis ortu usque ad.*

It has been said that if vowels are the soul of a word, consonants are its physical life. All consonants must be articulated strongly and clearly, or there will be no energy in the pronunciation. The greatest care should be given to this point. Any piece of chant will prove an excellent exercise, if the pupil is made first to read the text aloud, with an exaggerated attention to the consonants; then to sing it in the same way. It must be remembered that to pronounce the different consonants a certain amount of facial movement is indispensable. We do not of course mean to encourage grimaces, but the other extreme is also to be avoided.

Special attention should be paid to double consonants; they must be made to close the preceding syllable as well as to begin the following, and the time used in pronouncing them must be doubled. We must, therefore, say : *tol-lis*, not *to-lis; pec-cata*, not *pe-cata.*

On the other hand, syllables must be so carefully divided that single consonants may not seem to be doubled; for example, we must not say : *ca-thol-licam*, *apostol-licam*, but *ca-thó-li-cam*, *apostó-li-cam;* not *confit-teor*, *lib-bera*, but *confíteor*, *lí-bera*, etc.

A correct pronunciation of vowels and consonants being secured, the pupil must next turn his attention to accentuation, for it is the accent which gives strength and unity to words by gathering all their elements into one coherent whole.

There are three kinds of accents: the tonic accent, the logical accent, and the pathetic accent.

Tonic or grammatical accent. Every Latin word which has an independent signification has a tonic accent.

Words which have only a relative meaning have no tonic accent: *a*) *Prepositions*, when they precede the words they govern; *b*) *conjunctions*, when they occur at the beginning of phrases. (Both prepositions and conjunctions occurring under other circumstances have an accent.) Thus: *a*) *qua* **propter**; *b*) *venit* **ergo,** *Tu* **autem.**

Relative pronouns when they express mere relation have no accent, v. g.: *Benedictus vir qui confidit in Domino.* If however their antecedent is not expressed, or if they are used as interrogatives, they are accented; v. g. **Qui** *sédes ad déxteram Pátris;* **qui** *sunt ísti qui ut núbes vólant?*

Place of the tonic accent. In words of two syllables the accent is always on the first: páter, máter, sóror, fráter.

In words of more than two syllables the accent occurs on the penultimate or antepenultimate, according to the quantity of the penultimate. *a*) If the penultimate is long, it is accented; *b*) if it is short, the antepenultimate is accented: *a*) *peccáta, fenéstra.* *b*) *Fácilis, glória, justificátio.*

The enclitics, *que*, *ne*, *ve*, often draw the accent on to the final syllable of the word to which they are added; thus: *hominésque*, *Filióque*, *fuítne*, *volucrésve.*

Secondary accent. Each word can have only one tonic accent, but long words require subsidiary accents to secure their proper pronunciation. Thus, for instance, *justificatiónes*, *consubstantiálem*, *omnipoténtem*, have their respective tonic accents as marked, but for careful pronunciation they require minor accents thus: *justíficátiónes*, *cónsubstántiálem*, *omnípoténtem.*

Logical accent. What the tonic accent is to a word, that the logical accent is to a phrase, for its office is to bring out the sense of the phrase, by laying stress on the important word or words. Thus, in the following examples the accent is on the underlined words: *Ostende* nobis Domine *misericordiam* tuam. *Confitemini* Domino quoniam *bonus.*

Pathetic or *expressive accent.* The pathetic accent is sometimes considered to be out of place in Plainsong, but it cannot be excluded from any music. It must, however, be made use of in a spirit becoming Church Music. We may perhaps call it the devotional or liturgical accent, since its object is to elicit the unction of the Church's prayers, and to bring out the lessons implied in every liturgical season and indeed in every feast. It must never, however, be allowed to degenerate into the sentimental, which is altogether abhorrent to the virile character of Plainsong.

CHAPTER III.

Notation.

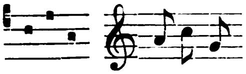
The Notes.

Plainsong notation is developed from the acute accent (/), denoting an elevation of the voice; the grave accent (\), signifying a fall of the voice; the circumflex (∧) and the anticircumflex (∨) accents, which are formed from the first two. The combinations of these accents have in course of time, and after various modifications, produced the neums or groups of notes given below.

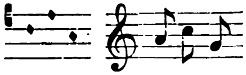
There are three forms of the single note: the square note, or punctum (▪), the tailed note, or virga, (┐) and the diamond (♦). There are further two forms for special ornamental notes : the Oriscus and the Quilisma.

Single Notes.

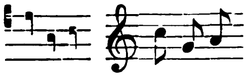
1. *Punctum*



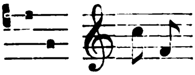
2. *Diamond*



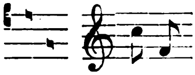
3. *Virga*



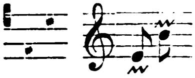
4. *Apostropha*



5. *Oriscus*

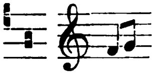


6. *Quilisma*

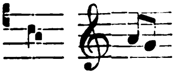


Groups of two notes.

1. *Podatus*



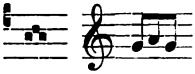
2. *Clivis*



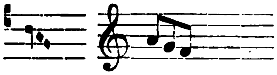
1. *Podatus.* In this group the lower note is always sounded first.

Groups of three notes.

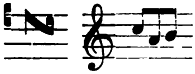
1. *Torculus*



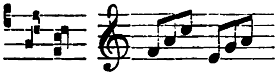
3. *Climacus*



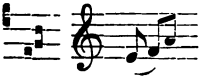
2. *Porrectus*



4. *Scandicus*



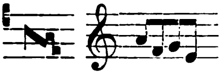
5. *Salicus*



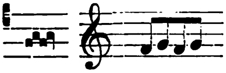
2. *Porrectus.* The stroke, in this neum, represents *two* notes, i. e. one at the beginning and one at the end.

Groups of four notes.

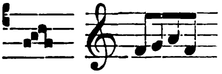
1. *Porrectus flexus*



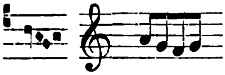
4. *Torculus resupinus*



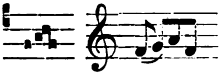
2. *Scandicus flexus*



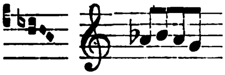
5. *Climacus resupinus*



3. *Salicus flexus*

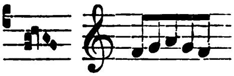


6. *Pes subbipunctis*

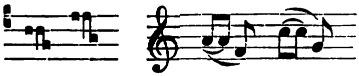


Group of five notes.

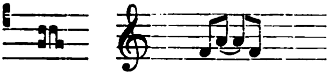
7. *Scandicus subbipunctis*



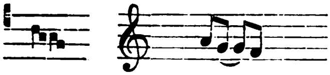
Pressus. This neum is formed by the meeting of two notes of the same pitch. It may occur at the beginning of a group, or at the junction of two groups.



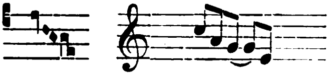
Podatus Clivis



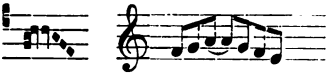
Clivis Clivis



Climacus Clivis

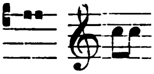


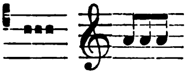
Scandicus Climacus



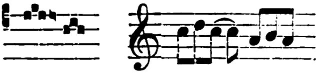
It must be remembered that the Pressus effect is to be produced only when the two notes of the same pitch are printed quite closely together as in the examples given above.

Strophicus. This consists in the repetition of the same note. If the note is repeated only once, the neum is called

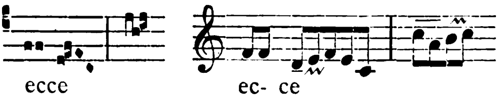
Bistropha,  if twice, it is called

Tristropha. 

Oriscus. A note at the end of a group, generally between two torculi.



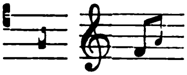
Quilisma. This little jagged note is usually found between two notes which are a minor third apart. The usual manner of rendering the group, is to prolong slightly the note or group which precedes it.



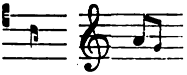
Salicus. This group must not be confused with the *Scandicus.* The former has the stress on its *second* note, the latter on its *first.*

Liquescent groups.

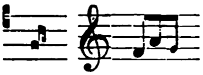
1. *Epiphonus.*



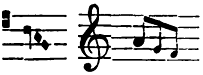
2. *Cephalicus.*



3. *Semivocal torculus.*



4. *Semivocal climacus.*

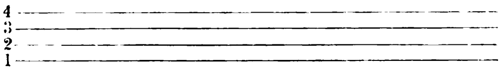


The liquescent groups are marked only in the restored versions of the chant; they are important chiefly as helps to a careful pronunciation.

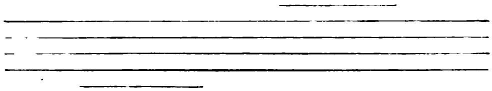
A little memory work will soon familiarise the student with the names of the groups, and he will find this knowledge very useful in practising with a number of singers, when a special group can be at once pointed out for attention by its name.

The Stave.

To express definite intervals, these notes are placed on a stave of four lines.[1]



If the melody extends beyond the compass covered by the stave, leger lines are added.



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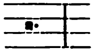
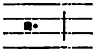
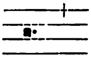
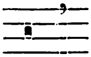
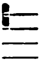
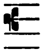
[1] The stave is the result of successive attempts at fixing the pitch of sounds. The earliest notation was expressed only by neums, i. e. signs written above the text, but generally affording no hint as to the pitch. At one time a greater number of lines was used. The introduction of the stave in its present meaning is due to Guy of Arezzo.

The stave is now used in this way: both lines and spaces denote different positions, and each higher or lower position indicates one higher or lower degree of the scale.

The lines are counted from the lowest.

The melody is, in modern editions, divided on the stave into phrases and periods, by means of vertical lines called bars. These bars, which do not indicate time-divisions, are of four kinds: 1) The double bar used only at the end of pieces, or to mark off the parts of a piece sung by different divisions of the choir.[1] 2) The whole bar  which corresponds to a full stop in punctuation, marks the place of a full breath and a long pause. 3) The half bar  occurs at the end of phrases, and corresponds to the colon or semi-colon. Breath should be taken at half-bars. 4) The quarter bar  corresponds to the comma. Breath *may* be taken, but it must be done rapidly. 5) A comma after a note marks the place of a very rapid breath 

The Clefs.

As already stated, successive positions on the stave mark successive degrees of the scale. But they do not, by themselves, show the distinction of tones and semitones. To do this the clefs are employed. A clef, by giving a definite name to one particular line, supplies a means of reckoning all the other notes. Two clefs are now employed in Plain-song: the *Ut* or *Do* clef  (a formalised manner of writing the letter C); and the *Fa* clef .

These clefs are movable. The *Ut* clef, for instance, may be placed on any of the four lines; the *Fa* clef is generally used only for pieces of the second mode, and is usually on the third line.

---

[1] The double-bar is often used to mark the intonation of pieces, but in the latest editions an asterisk is employed for this purpose.

Accidentals.

The only accidental used is the flat (♭), and it affects only one note, viz, B. The influence of the flat extends only to the bar in which it occurs. If a natural is required in the same bar, it is indicated by the usual sign: ♮.

The Guide.

This is a little note placed at the end of each line to indicate the note which begins the next line. This sign is used also when, in the course of a line, the clef is changed, to show the relative pitch of the first note after the change. Such alterations of clef are very frequent in the MSS., but they have been greatly reduced in the most recent editions. For an example of change of clef, see the ℟. *Cum appropinquasset*, of Palm Sunday.

The value of notes in Plainsong is not determined by their shape. The square note, the tail note, and the diamond note indicate sounds of the same value. The form of these notes is, we may say, historical, and the story of their evolution is full of interest.[1] It will be sufficient for our present purpose to say that the plain square note (punctum) is derived from the stroke which indicated a low note, and the tailed-note (virga) from the stroke or accent marking a higher note (/). The lozenge-shaped note is due, in the MSS., to the copyist's holding his broad-ended pen in a slanting position when writing *descending* notes, hence diamonds occur properly only in descending passages.

The rhythmical signs added to the groups in the latest Solesmes editions are shown below. A dot, added to a note, doubles that note; the little stroke, added to a note, gives that note a rhythmical accent, but does not lengthen it.

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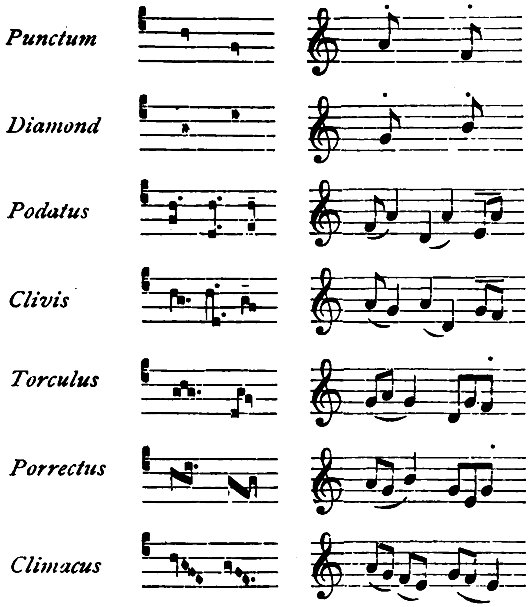
[1] See *Gregorian Music*, by the Benedictines of Stanbrook; also *Elements of Plainsong*, by BRIGGS.



And so on for the rest of the groups.

A line placed under or over a group indicates that that note or group is to be sung more slowly.

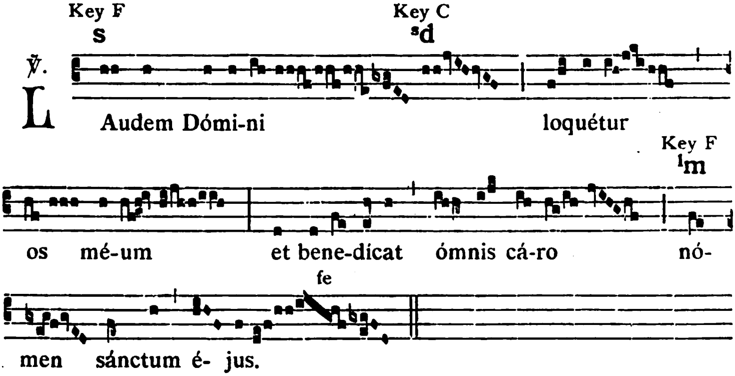
In response to requests from many quarters, the Solesmes Fathers have published a good number of choir-books in modern notation. The principles on which these transcriptions have been made are explained in the Prefaces of such books, and a detailed description of the same may be seen in English: "The Solesmes Transcriptions into Modern Musical Notation," by Dom A. Mocquereau. The specimens shown in the table of neums will enable the reader to understand the examples given in these pages.

Application of Tonic Sol-Fa Principles to the Gregorian Notation.

There is no difficulty in reading the ordinary Plainsong notation according to the same principles which Tonic Solfaists employ in reading the staff notation. As there is no key-signature, the clef at once gives us the position of *Doh*, and from that the other notes are found in the usual way. In order, however, that the mental effect may really correspond to the names of the notes, a slight change is desirable in the case of two classes of melodies. One class of melodies ends on *Ray*, another on *Fah*, but the mental effect of these final notes is in reality that of *Lah* aud *Doh* respectively. These melodies make a fairly frequent use of a flat before *Te*. They might be printed, therefore, with a flat in the signature, a natural being used for all the notes of the position in question that are not marked with a flat now. This is what we would advise the Tonic Sol-faist to imagine. The practical rule, then, might be formulated thus:

If a melody ends on *Ray* or *Fah*, call *Fah Doh*, singing *Fe* instead of *Fah*, except when there is a flat marked in the particular phrase.

Sometimes, however, when the *Fe* is rather frequent, it might be desirable to adopt the "perfect" plan for modulations, by calling *Soh Doh*, which means, of course, a return to the actual notation. Thus, for instance, the Gradual-Verse of the Fourth Sunday of Advent might be sol-faed thus:



The Choirmaster should determine beforehand where these transitions are to be made. It may be well to mention that in the Introits the note to be looked for as the final note, is the last note of the Antiphon, that is, *the one before the portion marked Ps.*.

CHAPTER IV.

Plainsong Tonality.

In modern music there are two Modes, the modes of *Do* and *La,* their essence being that *Do* or *La* respectively are the "tonics", i. e. the tones to which all the other tones of the melody are referred, and from the relation to which they receive their peculiar effect. In Plainsong, somewhat in the same way, any of the seven tones of the natural scale may be taken as tonics. This would give seven modes. But according to the mediæval theory, only four modes are distinguished, those of *Re*, *Mi*, *Fa,* and *Sol.* The modes of the remaining three tones, *La, Si,* and *Do,* are considered as modifications of those lying a fifth lower, their scales being identical with those of the notes a fifth lower, with the flattened form of *Si,* thus:

I. La Si‿Do Re Mi‿Fa Sol La
= Re Mi‿Fa Sol La‿Si♭ Do Re
II. Si‿Do Re Mi‿Fa Sol La Si
= Mi‿Fa Sol La‿Si♭ Do Re Mi
III. Do Re Mi‿Fa Sol La Si‿Do
= Fa Sol La‿Si♭ Do Re Mi‿Fa

The four modes of *Re*, *Mi*, *Fa*, and *Sol*, are each subdivided into two classes, according to the compass of the melodies. In one class, called authentic, the normal compass is considered to be from the tonic, or fundamental note, to its octave; in the other, called plagal, from a fourth below to a fifth above the fundamental note. This theory of the compass is not fully borne out by the melodies themselves, but will serve to give a rough idea of the distinctions.

The modes, then, are counted thus :

Authentic mode of Re = 1st.
Plagal » » = 2nd.
Authentic mode of Mi = 3rd.
Plagal » » = 4th.
Authentic mode of Fa = 5th.
Plagal » » = 6th.
Authentic mode of Sol = 7th.
Plagal » » = 8th.

Besides the fundamental note, there is one other note considered as of great importance. This is called the Dominant. The Dominant of the various modes will be found in the table below. The Dominant is very prominent in Psalmody, inasmuch as it forms the reciting-note of the Psalm-tones. But it may also be observed as having a great influence on the structure of the Gregorian melodies. If we examine the typical melodies given below, we shall find the following : In the Introit *Gaudeamus* of the first mode, the intonation is evidently suggested by the interval *Re-La*, Tonic-Dominant, and the *La* remains prominent at least during the next phrase : *omnes in Domino.* In the example of the second mode the *Fa* is most prominent throughout. In the third example, we see again how the intonation, after circling round the fundamental note, rises to the Dominant, and the melody rests on the same note in the phrase : *quia misit Dominus.* The fourth example does not, indeed, show the *La* very prominent. One could only point to its forming the culminating point of a few melodic groups. But the fifth melody shows the dominating character of the *Do* again very clearly, and in the sixth the *La* will be found a rather important note. In the seventh, the intonation again reveals the interval Tonic-Dominant, *Sol-Re*, and the *Re* remains prominent for one or two phrases more, though in the rest of the melody the *Do* appears to occupy a place of greater importance. In the eighth example, finally, the dominating position of *Do* is again unmistakable throughout.

Table of Modes.

Nº	Name.	Character.	Range.	Final.	Dominant.
I.	Dorian	Authentic	D E F G A B C D	D. RE.	A. La.
II.	Hypodorian	Plagal	A B C D E F G A		F. Fa.
III.	Phrygian	Authentic	E F G A B C D E	E. MI.	C. Ut.
IV.	Hypophrygian	Plagal	B C D E F G A B		A. La.
V.	Lydian	Authentic	F G A B C D E F	F. FA.	C. Ut.
VI.	Hypolydian	Plagal	C D E F G A B C		A. La.
VII.	Mixolydian	Authentic	G A B C D E F G	G. SOL.	D. Re.
VIII.	Hypomixolydian	Plagal	D E F G A B C D		C. Ut.

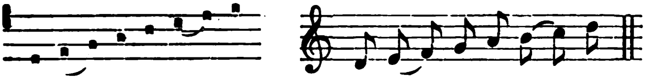
It will be seen from the above table that the Gregorian melodies are also known by names taken from the classical Greek theory of music, namely; Dorian, Phrygian, Lydian, and Mixolydian, the Plagal modes being characterized by the prefix Hypo. It must be mentioned, however, that the Greek modes corresponding to these names are not identical with the Gregorian melodies designated by them, the difference being accounted for by some misunderstanding of the mediæval theorists. The Greeks used the names in the same order, but began with E, and proceeded downwards. Hence we have, in Greek music :

DORIAN : E D C B A G F E
PHRYGIAN : D C B A G F E D
LYDIAN : C B A G F E D C
MIXOLYDIAN : B A G F E D C B

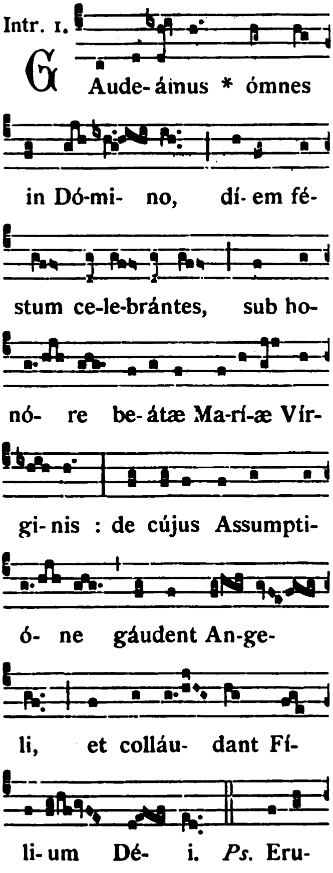
Care must be taken, therefore, when these names are met with, to ascertain whether they are used in the Greek or the mediæval sense.

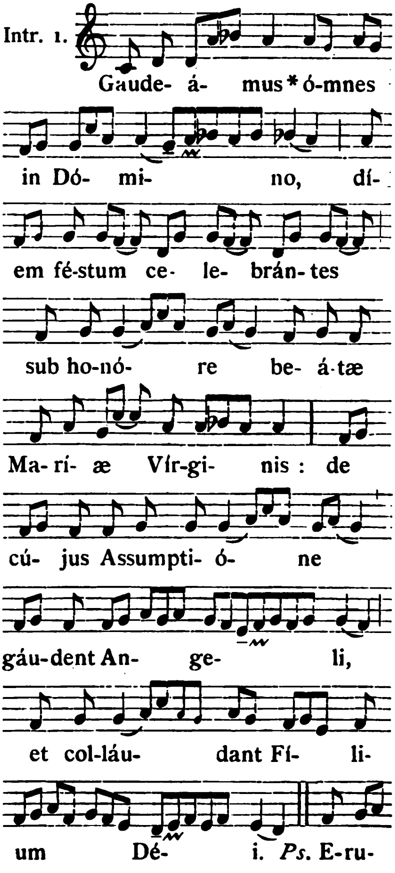
The First Mode.

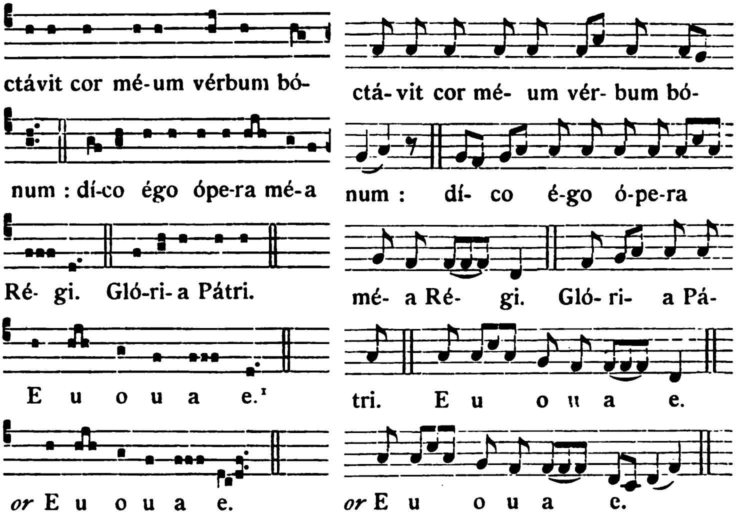
Its scale (Do Clef on 4th line):



Typical melody: Introit of the Assumption.

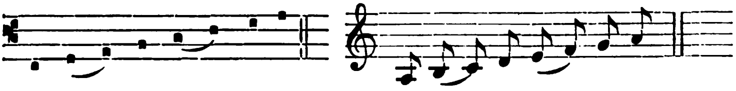

Intr. I.
Gaude-ámus * ómnes
in Dómi-no, dí-em fé-
stum ce-le-brántes, sub ho-
nó-re be-átæ Ma-rí-æ Vír-
gi-nis : de cújus Assumpti-
ó-ne gáudent An-ge-
li, et colláu-dant Fí-
li-um Dé-i. Ps. Eru-


Intr. I.
Gaude-á-mus * ó-mnes
in Dó-mi-no, dí-
em fé-stum ce-le-brán-tes
sub ho-nó-re be-á-tæ
Ma-rí-æ Vír-gi-nis : de
cú-jus Assumpti-ó-ne
gáu-dent An-ge-li,
et col-láu-dant Fí-li-
um Dé-i. Ps. E-ru-

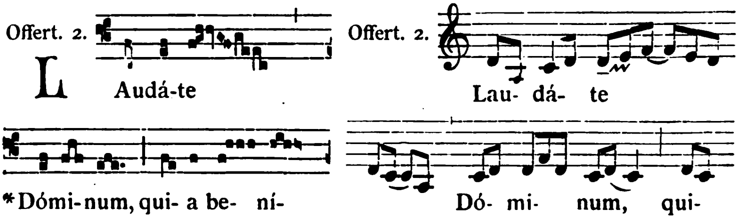

ctávit cor mé-um vérbum bó-
ctá- vit cor mé- um vér- bum bó-
num : dí-co égo ópe-ra mé-a
num : dí- co é-go ó-pe-ra
Ré- gi. Gló-ri- a Pátri.
mé- a Ré- gi. Gló- ri- a Pá-
E u o u a e.[1]
tri. E u o u a e.
or E u o u a e.
or E u o u a e.

The Second Mode.

Its scale (Fa clef on third line) :

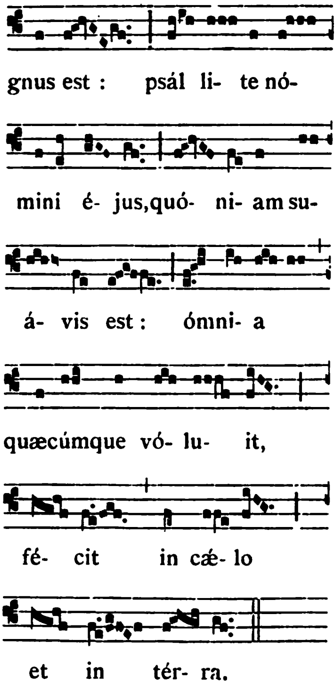


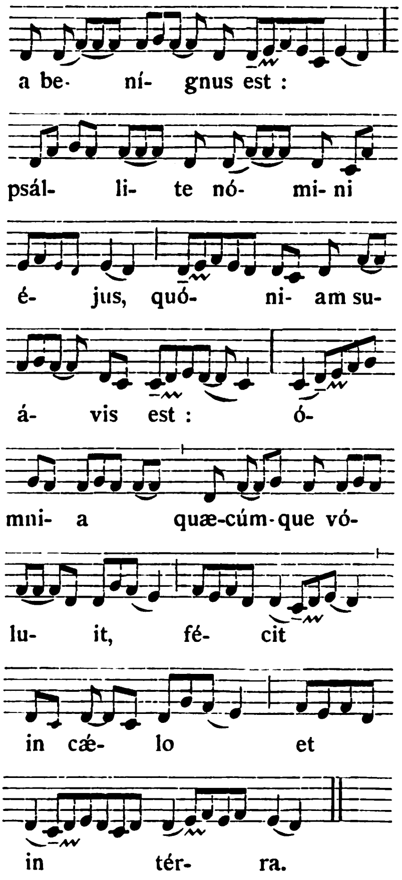
Typical melody, Mass “ Pro Pace ”.


Offert. 2.
L Audá-te
*Dómi-num, qui- a be- ní-
Offert. 2.
Lau- dá- te
Dó- mi- num, qui-

---

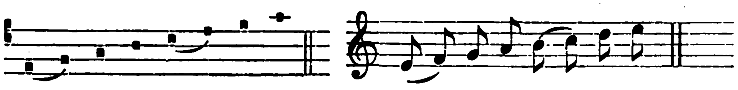
[1] The letters E u o u a e are the vowels of the final words of the doxology : *sæculórum*, *Amen*.


gnus est : psál li- te nó-
mini é- jus,quó- ni- am su-
á- vis est : ómni- a
quæcúmque vó- lu- it,
fé- cit in cǽ- lo
et in tér- ra.

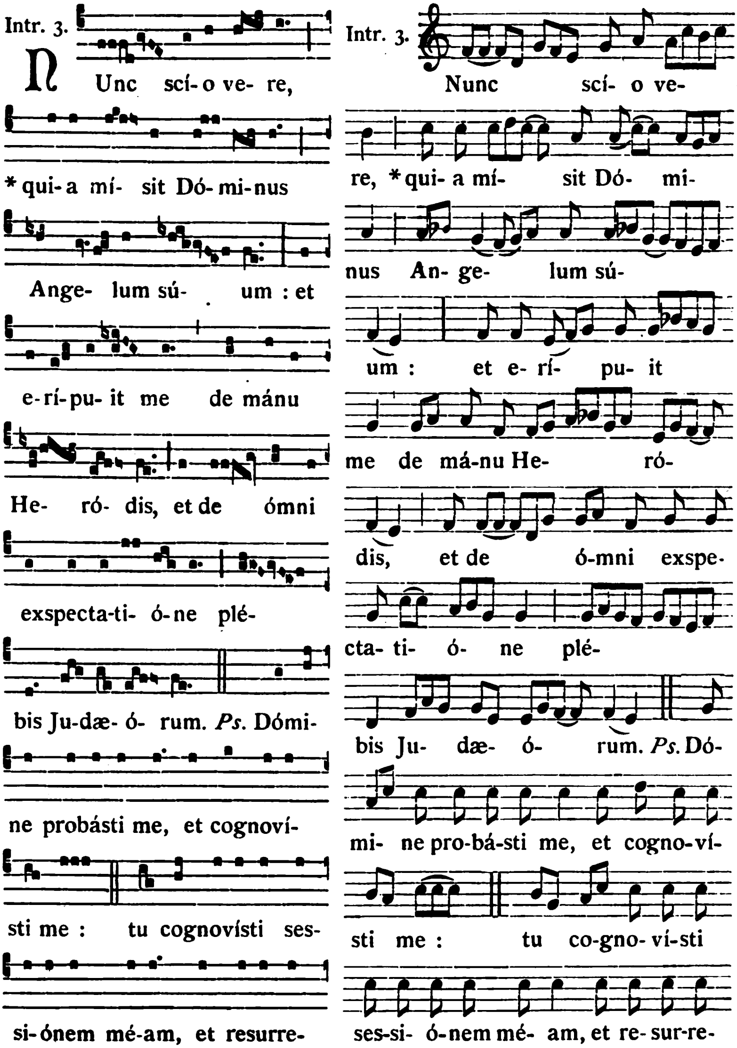

a be- ní- gnus est :
psál- li- te nó- mi- ni
é- jus, quó- ni- am su-
á- vis est : ó-
mni- a quæ-cúm-que vó-
lu- it, fé- cit
in cǽ- lo et
in tér- ra.

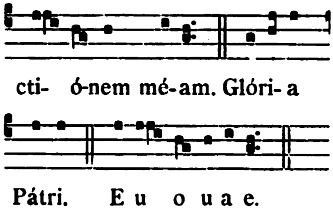
The Third Mode.

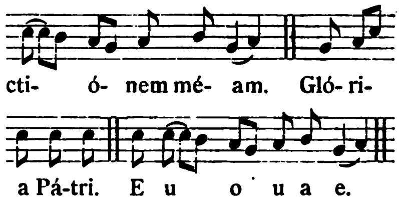
Its scale, (Ut clef on 4th line) :



Typical piece. Introit of Feast of Saints Peter and Paul.

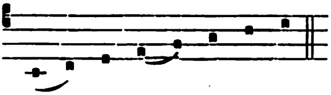

Intr. 3.
N Unc scí-o ve- re,
* qui-a mí- sit Dó-mi-nus
Ange- lum sú- um : et
e-rí-pu- it me de mánu
He- ró- dis, et de ómni
exspecta-ti- ó-ne plé-
bis Ju-dæ- ó- rum. *Ps.* Dómi-
ne probásti me, et cognoví-
sti me : tu cognovísti ses-
si-ónem mé-am, et resurre-
Intr. 3.
Nunc scí- o ve-
re, * qui- a mí- sit Dó- mi-
nus An- ge- lum sú-
um : et e- rí- pu- it
me de má-nu He- ró-
dis, et de ó-mni exspe-
cta- ti- ó- ne plé-
bis Ju- dæ- ó- rum. *Ps.* Dó-
mi- ne pro-bá-sti me, et cogno-ví-
sti me : tu co-gno- ví-sti
ses-si- ó-nem mé- am, et re- sur-re-

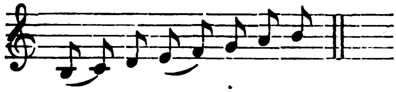

cti- ó-nem mé-am. Glóri- a
Pátri. E u o u a e.


cti- ó- nem mé- am. Gló- ri-
a Pá-tri. E u o u a e.

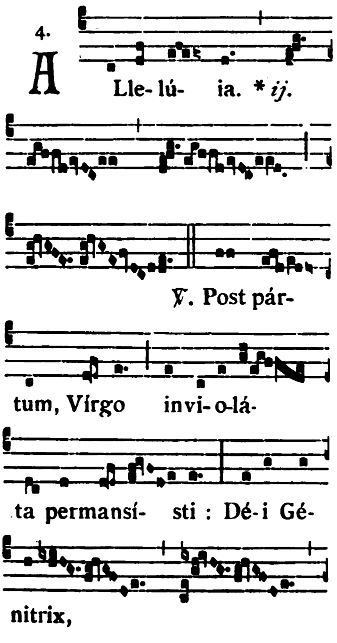
The Fourth Mode.

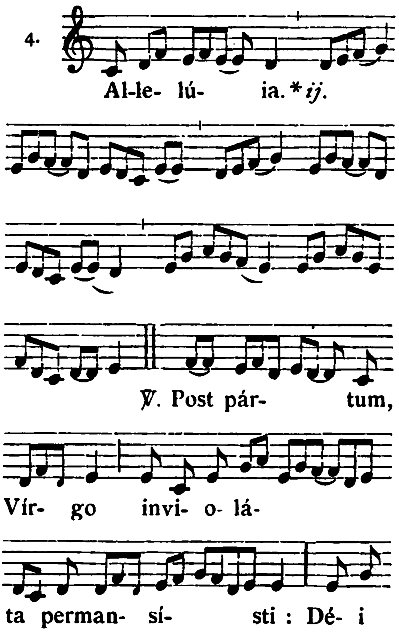
Its scale (Ut clef ou fourth line) :

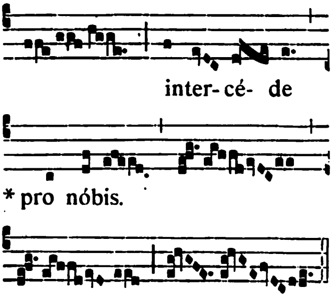


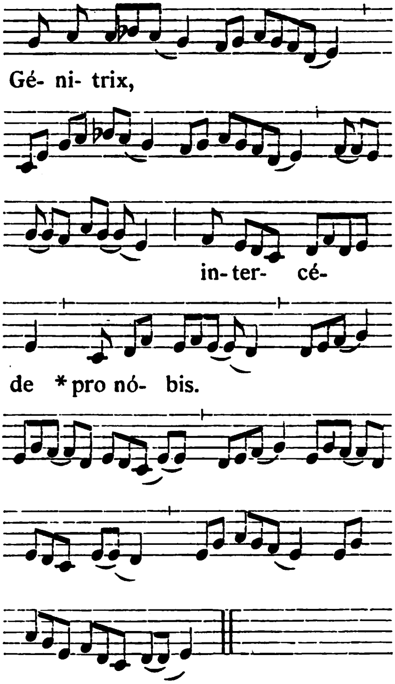


Typical piece. Alleluia of the Mass “ De Beata.”


4.
A Lle- lú- ia. * ij.
℣. Post pár-
tum, Vírgo invi- o-lá-
ta permansí- sti : Dé-i Gé-
nitrix,

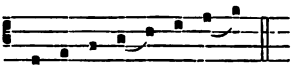

4.
Al-le- lú- ia. * ij.
℣. Post pár- tum,
Vír- go invi- o- lá-
ta perman- sí- sti : Dé- i

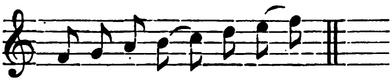

inter-cé- de
* pro nóbis.


Gé- ni- trix,
in- ter- cé-
de * pro nó- bis.

The Fifth Mode.

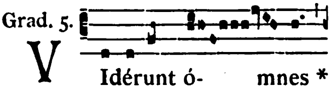
Its scale (Ut clef on third line) :



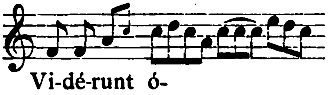


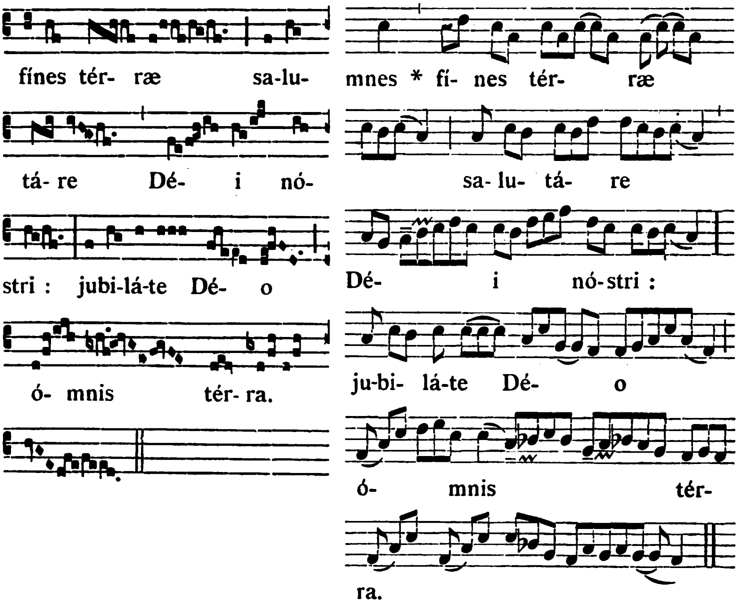
Typical piece. Gradual of Christmas Day (Third Mass).

Grad. 5.


V
Idérunt ó- mnes *

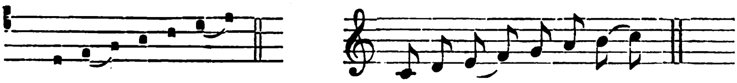
Grad. 5.



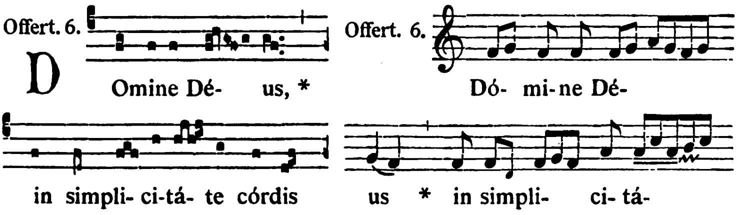

fínes tér- ræ sa-lu-
tá- re Dé- i nó-
stri : jubi-lá-te Dé- o
ó- mnis tér- ra.
mnes * fí- nes tér- ræ
sa- lu- tá- re
Dé- i nó-stri :
ju-bi- lá-te Dé- o
ó- mnis tér-
ra.

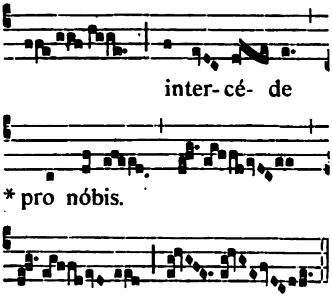
The Sixth Mode.

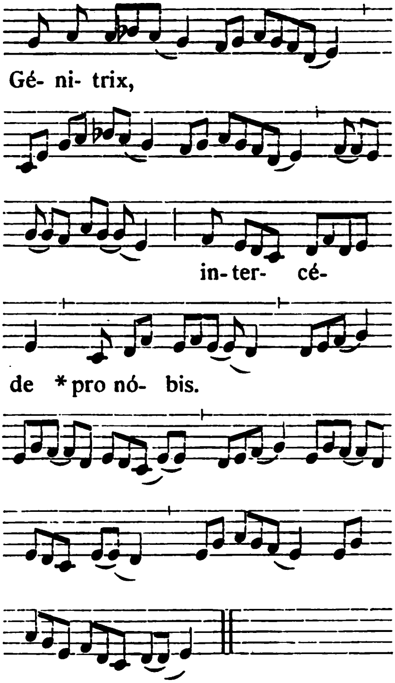
Its scale (Ut clef on fourth line) :



Typical piece. Offertory of the Common for the Dedication of a Church.

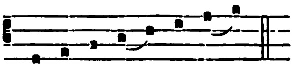

Offert. 6.
D Omine Dé- us, *
in simpli- ci-tá- te córdis
Offert. 6.
Dó- mi-ne Dé-
us * in simpli- ci- tá-

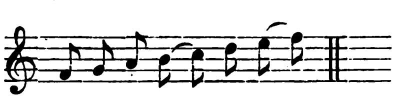

inter-cé- de
* pro nóbis.


Gé- ni- trix,
in- ter- cé-
de * pro nó- bis.

The Fifth Mode.

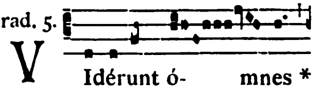
Its scale (Ut clef on third line) :



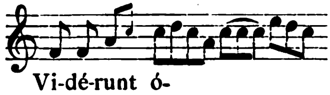


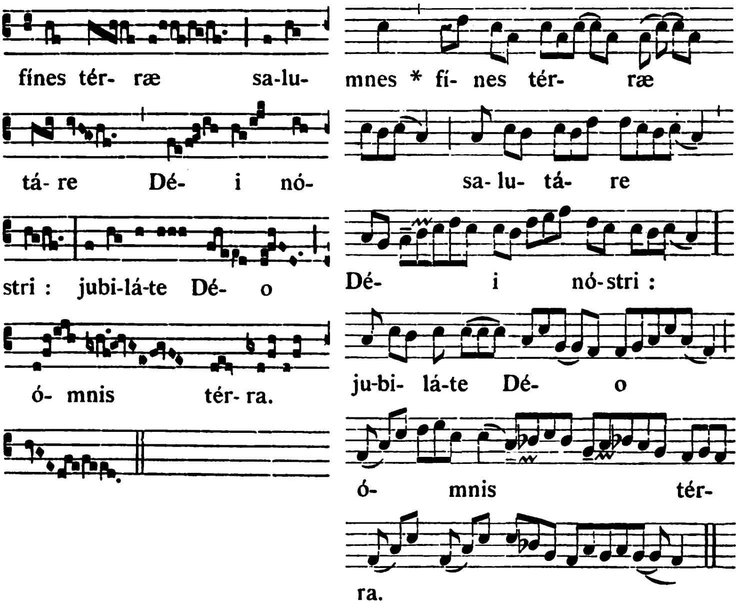
Typical piece. Gradual of Christmas Day (Third Mass).

Grad. 5.


V
Idérunt ó- mnes *

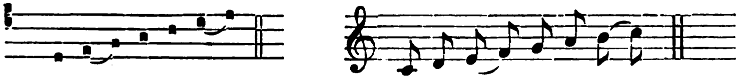
Grad. 5.



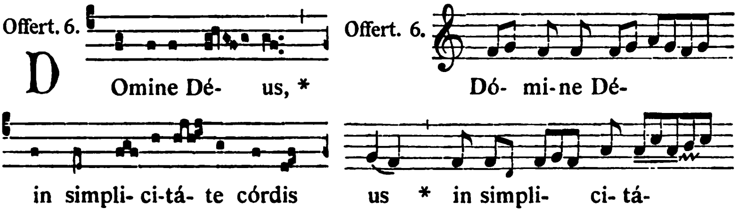

fínes tér- ræ sa-lu-
tá- re Dé- i nó-
stri : jubi-lá-te Dé- o
ó- mnis tér- ra.
mnes * fí- nes tér- ræ
sa- lu- tá- re
Dé- i nó-stri :
ju-bi- lá-te Dé- o
ó- mnis tér-
ra.

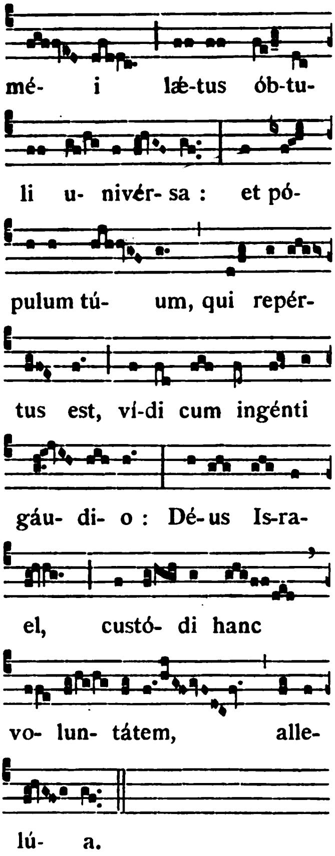
The Sixth Mode.

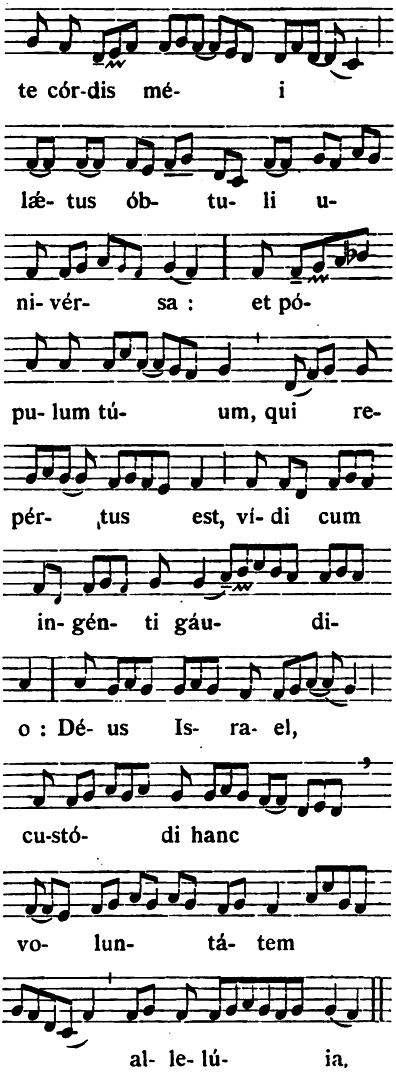
Its scale (Ut clef on fourth line):



Typical piece. Offertory of the Common for the Dedication of a Church.

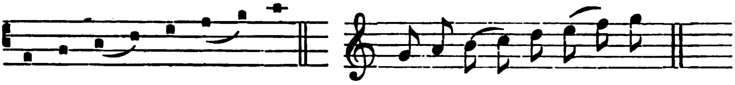

Offert. 6.
D
Omine Dé- us, *
in simpli- ci-tá- te córdis
Offert. 6.
Dó- mi-ne Dé-
us * in simpli- ci- tá-


mé- i læ-tus ób-tu-
li u- nivér- sa : et pó-
pulum tú- um, qui repér-
tus est, ví-di cum ingénti
gáu- di- o : Dé-us Is-ra-
el, custó- di hanc
vo- lun- tátem, alle-
lú- a.

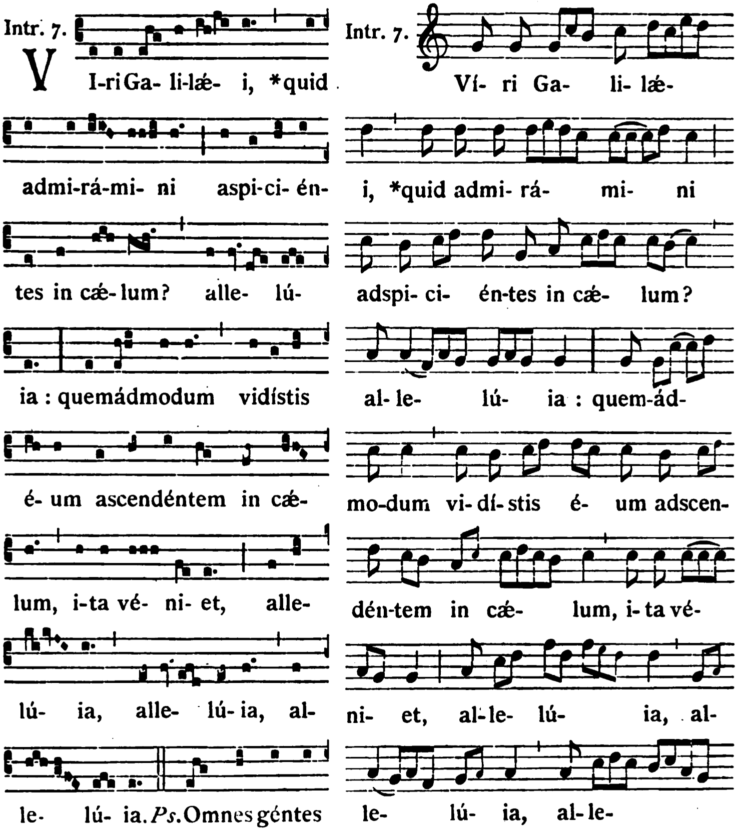

te cór-dis mé- i
læ- tus ób- tu- li u-
ni- vér- sa : et pó-
pu- lum tú- um, qui re-
pér- tus est, ví- di cum
in- gén- ti gáu- di-
o : Dé- us Is- ra- el,
cu-stó- di hanc
vo- lun- tá- tem
al- le- lú- ia.

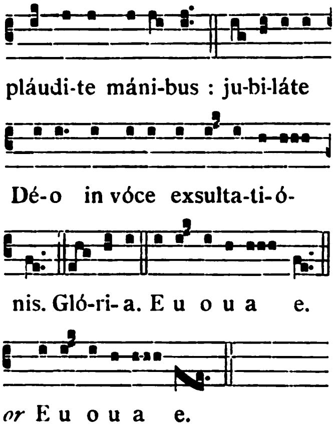
The Seventh Mode.

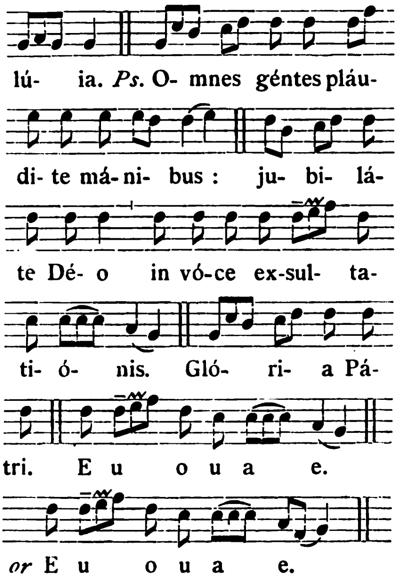
Its scale (Ut clef on third line) :



Typical piece. Introit of Ascension Day.

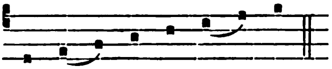

Intr. 7.
VIri Ga- li-læ- i, *quid
admi-rá-mi- ni aspi-ci- én-
tes in cæ- lum? alle- lú-
ia : quemádmodum vidístis
é- um ascendéntem in cæ-
lum, i-ta vé- ni- et, alle-
lú- ia, alle- lú- ia, al-
le- lú- ia. *Ps.* Omnes géntes
Intr. 7.
Ví- ri Ga- li- læ-
i, *quid admi- rá- mi- ni
adspi- ci- én-tes in cæ- lum?
al- le- lú- ia : quem-ád-
mo-dum vi- dí- stis é- um adscen-
dén-tem in cæ- lum, i- ta vé-
ni- et, al-le- lú- ia, al-
le- lú- ia, al- le-

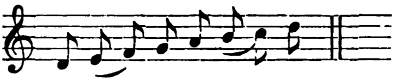

pláudi-te máni-bus : ju-bi-láte
Dé-o in vóce exsulta-ti-ó-
nis. Gló-ri-a. E u o u a e.
or E u o u a e.


lú- ia. Ps. O- mnes géntes pláu-
di- te má-ni- bus : ju- bi- lá-
te Dé- o in vó-ce ex-sul- ta-
ti- ó- nis. Gló- ri- a Pá-
tri. E u o u a e.
or E u o u a e.

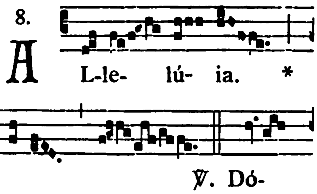
The Eighth Mode.

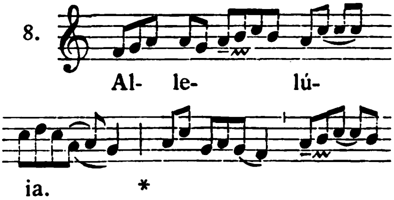
Its scale (Ut clef on third or fourth line) :

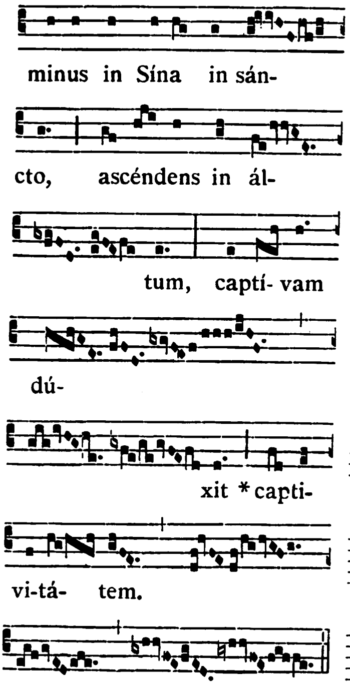


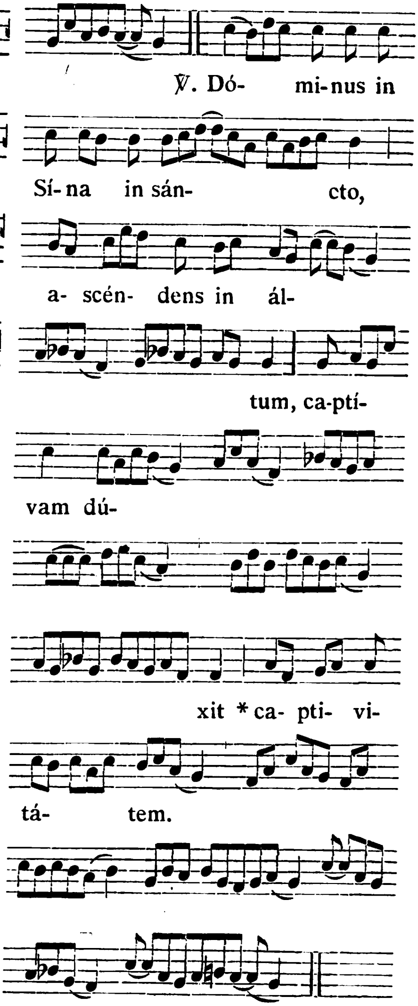


Typical piece. Alleluia of Ascension Day.


8.
A
L-le- lú- ia. *
℣. Dó-




minus in Sína in sán-
cto, ascéndens in ál-
tum, captí- vam
dú-
xit *capti-
vi-tá- tem.


℣. Dó- mi-nus in
Sí-na in sán- cto,
a- scén- dens in ál-
tum, ca-ptí-
vam dú-
xit *ca- pti- vi-
tá- tem.

CHAPTER V.

Rhythm.

The question of Rhythm is of primary importance to the Plainsong student, and he should spare no pains to gain a clear idea of this part of his subject, for it is Rhythm that gives Plainsong one of its most characteristic charms. A detailed theoretical study of the question, however, is not necessary for the average executant, who will sufficiently grasp the practical side of the question by ear, aided by a few general principles; but anyone who takes the trouble to go deeper into the matter, will be repaid by the new light the study will bring him.

In order not to weary the student with all the details of a complicated subject, we give here only the general principles of Rhythm, and some practical rules to secure the proper effect. The reader who may wish to pursue this study, is referred to Part II. of this volume, where he will find a detailed account of the principles underlying Rhythm in general, and Plainsong Rhythm in particular.

Rhythm may be defined as the ebb and flow of sound. It is the lifegiving principle of melody, the *sine qua non* of pleasing sound.

Rhythm is of two kinds, strict and free.

Strict rhythm is employed in poetry and modern music, and is characterised by the regular recurrence of a metrical stress.

Free, or *mixed* rhythm is the rhythm of prose and of Plainsong. It is distinguished by a recurring rhythmical stress dividing the composition into feet of two or three beats, but the stress in this case does not occur regularly.

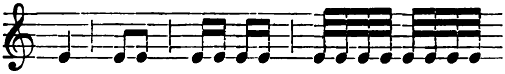
Rhythm consists, then, in the flowing and harmonious movement of musical sound, and this depends on the proper partitioning off of the parts of a melody, since a rhythmical whole can be the result only of rhythmical parts. The mind in singing or reading needs a resting-place after every two or three syllables, and these resting-places mark the rhythmical feet. Thus Rhythm is, according to the classical definition,“ the order of movement,” a sucession of rises and falls, of beginnings and endings. The rhythmical sense is brought out mainly by the endings, since they alone complete the movement. These endings are of relative value, according to the importance of the rhythmic fall which they conclude; they do not necessarily include the notion of pause, but they are, as it were, the footfalls of the Rhythm, which alights there and thence takes a new spring. Thus in a musical phrase the Rhythm simply leans or bends on certain syllables, on others it makes an almost imperceptible pause, on others a decided pause, on others again, at the end of a phrase, a long pause.

In every smallest rhythmical unit, therefore, we have two parts: one which moves towards the following, and a second towards which the first moves, and which, therefore, marks the end. The first part is called Arsis, the second, Thesis.

The Thesis is also called accent (accented note). But it should be clearly understood that "accent" here is not to be taken in the sense of the modern word-accent. This is a *stress* accent, an increase in *strength* of tone, produced by greater pressure of breath. We take accent in the sense of *prominence of some kind* given to a tone. This accent may or may not be greater stress. Its essence is that it marks, in some way, the term of the movement.

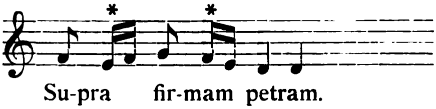
It is acknowledged as a fundamental law that all rhythmic movement is either binary or ternary, that is to say, that a new accent is necessary, at every second or third note. When there are more than two notes leading up to a Thesis, our mind groups them again into smaller divisions, taking one of the notes as a subsidiary point of rest. (Such subsidiary points of rest are marked in the Solesmes editions by the ictus-sign ▸).

In plainsong all single notes are equal in value. There are no divisions of the normal time-value such as we find in modern music, where a crotchet, for example, may have the following equivalents:

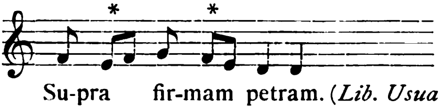


The pratical result of this principle is that smoothness, evenness, roundness, which are among the chief charms of the chant. Thus, in a phrase such as the following, the groups of notes must not be sung rapidly, as if equivalent to the single notes, but with their full value.

Not:



But:



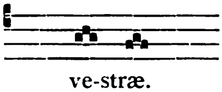
(*Lib. Usualis*, *p.* 690.)

The *lengthening* of notes will be treated farther on.

With regard to the position of the Thesis in *syllabic* chants, it may be stated, as a general rule, that the Rhythm of such pieces is usually determined by the accompanying words. A singer should not, however, allow himself to be fettered by the text to the detriment of the musical sense of a passage, for there will be cases in which the melody must be left to take things its own way.

The following considerations will give us an idea of the rhythmical value of the *neums*.

Let us take the following little melody:



It seems natural that the note on which a syllable enters should be accented as compared with the following notes on the same syllable. In the case of the second syllable in the above example, there is an additional reason. The main movement in this little melody is from the first syllable to the second. The first note on the second syllable is, therefore, the term of this movement; it must consequently have a certain weight. We may state, then, as a general rule:

Rule. The first note of every neum is accented.

As to the final notes of the two neums in the example, we must remark a difference. The final note of the first neum, that on *ve*, leads over to the next syllable, and in accordance with its position should be light and short. The final note on the second syllable, on the other hand, forms the end of the melody; it is, therefore, long, and has considerable weight. The following rules may, therefore, be laid down, regarding the *final* note of a neum:

Rule. The final note of a neum on a syllable followed by another syllable of the same word, or by another word closely connected with the preceding, is light and short.

Rule. The final note of a neum on a syllable forming the end of any rhythmical division, is long and weighty, — its length and weight being, of course, in proportion to the extent and importance of the division.

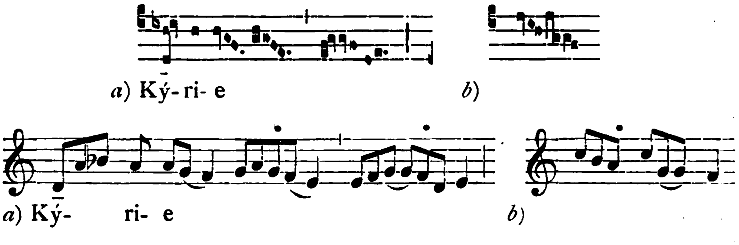
When we have *groups of neums*, they must be treated by analogy of the single neums. Hence we may state the following rules:

Rule. The final note of a neum leading on to another neum is light and short.

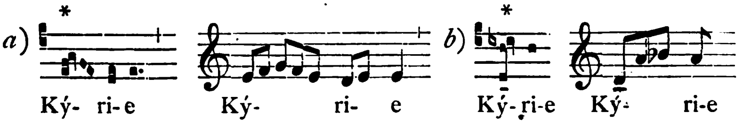
Rule. The final note of a neum forming the ending of any kind of division is long and weighty.

The following notes have regularly the rhythmical stress.

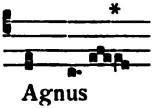
All notes marked by the ictus sign (•), whether they occur (*a*) in the course of a neum, or (*b*) at the end of a neum.

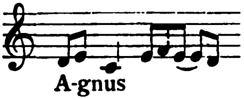


Culminant virgas, whether they occur *a*) in the middle, or *b*) at the end of neums, have the accent.



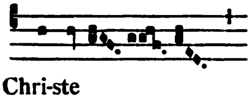
The first note of a pressus, should have a stress-accent of marked vigour.

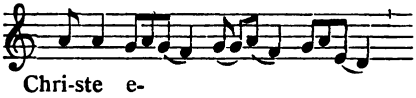




Pause or duration. It has been said already that in Plainsong all notes are theoretically equal, i. e. have of themselves an uniform time-value, but this value may be modified by various causes. These modifying influences give us the element of duration or pause required for the production of rhythm.

Rule I. The simple *mora vocis.* This is the name given to the smallest pause, since it implies not even a cessation of sound, but requires a delay of the voice on the note at which it occurs, and which must be held for the value of two ordinary notes. The note must be sustained softly. The *mora vocis* is marked, in the Solesmes editions, by a dot placed after the note which it affects :

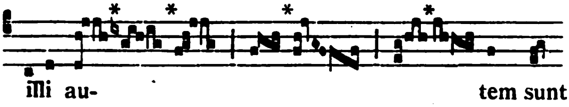




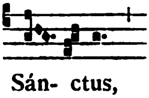
This manner of marking these slight pauses enables those who do not know Latin to make intelligent divisions in the text. When one Cantor is singing alone, he may disregard some of these pauses to follow his own artistic sentiment, but to ensure a perfect *ensemble* with a number of voices, their observance is obligatory.

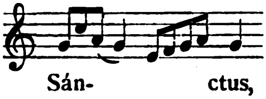
Breath should not be taken at the simple *mora vocis.*

N. B. In plainsong editions which have no rhythmical points, the place of the *mora vocis* is shown by the spaces dividing the neums one from another; wherever there is room between the neums for the insertion of a note, the *mora vocis* is to be observed.



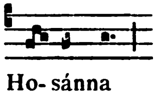
Rule II. The next pause, corresponding to the pause at a member of a phrase, is marked by a dot after the note it follows and by a quarter-bar.

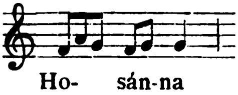




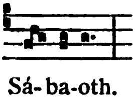
The dotted note is held on for the time of two notes. If the singer finds it necessary to breathe at such places, he should do so rapidly, and in that case, should shorten the dotted note a little, taking from it the time required for the breath.

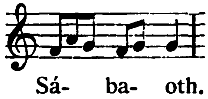
Rule III. The third pause, marking the end of a phrase, is shown by a dotted note followed by a half-bar. Breath may always be taken at such places.

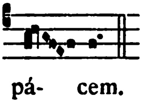


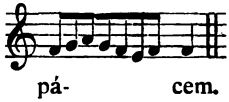


Rule IV. The fourth pause marks the end of a sentence. It is shown by a dot after the final note and a full bar, or, at the end of a piece, by a dot and a double bar.

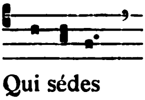


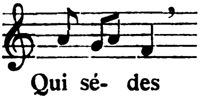




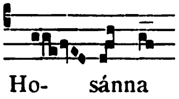


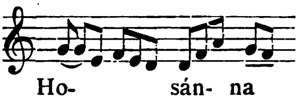
Rule V. Besides the above pauses, a mere breathing-place is sometimes marked by a comma (') placed above the stave; the note preceding the comma must not be prolonged.





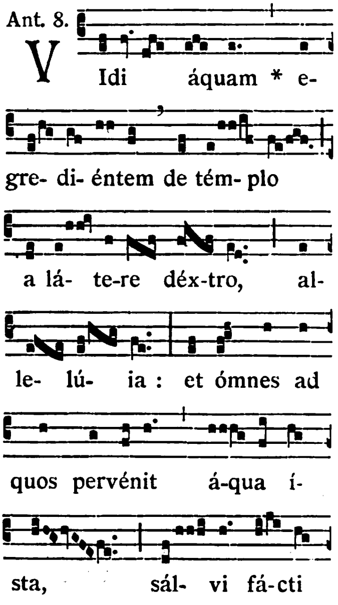
Rule VI. There is one further sign, viz. a line placed under or over a note or neum, and indicating that the note or group thus marked is to be sung with a slight *ritardando.*

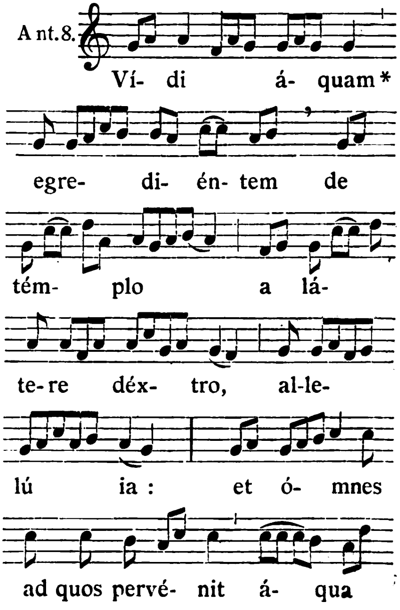


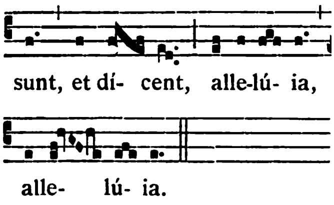


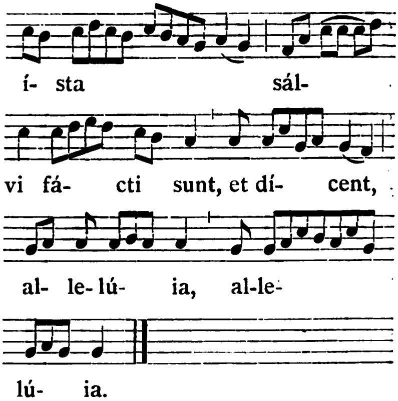
The observance of these rules should enable the choir-master to produce a good rhythmical effect without which Plainsong is no better than a body without a soul. But the student can scarcely hope to obtain satisfactory results from mere dry rules. He should study the rhythm practically by listening to a competent choir, accounting to himself the while by means of his rules for the various effects which he hears; he will find this exercise most profitable, and a great saving of time.

The following example illustrates all the pauses.


Ant. 8.
V
Idi áquam * e-
gre- di- éntem de tém- plo
a lá- te-re déx-tro, al-
le- lú- ia : et ómnes ad
quos pervénit á-qua í-
sta, sál- vi fá-cti


Ant.8.
Ví- di á- quam *
egre- di- én- tem de
tém- plo a lá-
te-re déx- tro, al-le-
lú ia : et ó- mnes
ad quos pervé- nit á- qua





It will be convenient to group here a few practical remarks, which may help the student in his interpretation of Plainsong, though it has been owned that complete instruction cannot be conveyed by any book, but must be gained, in a large degree, from hearing the melodies intelligently rendered.

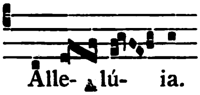
Plainsong pieces may be regarded, from a practical point of view, as divided into syllabic and neumatic, — the former having only one note, or rare groups of two notes, to each syllable, while the latter have groups of notes on most syllables.

Syllabic pieces. In singing these, the rules of good reading are to be observed; that is to say: the words of the text are to be accented according to the rules already laid down, and their meaning carefully brought out by means of pauses wherever the sense so requires. It must be remembered that *staccato* singing is altogether excluded in Plainsong, and that the words of the text must be sung so as to give the impression of flowing sound, i. e. *legato.*

Neumatic pieces.

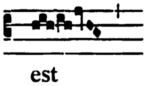
There remains the question of how to treat the long and beautiful passages which are frequently met with in the more elaborate compositions, such as Graduals, Alleluia-Verses, and Offertories. As a strict matter of fact, everything, even in such elaboration, has to be reduced to the universal law of all Rhythm, that is, to binary and ternary fractions, but such divisions (under a careful Choirmaster) can almost be left to look after themselves, since it is in the nature of things to make them. As we have seen in the previous rules, the groups of notes are our best practical guides. A few words on the varying rhythmical value of the different groups may be useful to supplement the rules already given.

It has been laid down as a general principle, that the first note of a neum is to be accented, especially when it begins a syllable. The importance, however, of such accent depends on the position of the group and on the value of the syllable on which it occurs. For example, in the following *Alleluia*, the first note of the group on *le* will be weaker than the first of the group on *lu*, the latter being the accented syllable of the word.



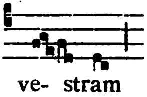
When a phrase, or any other rhythmical division, ends with a group, that group must be prolonged either wholly or partially, according to the importance of the division at which it occurs.

1.



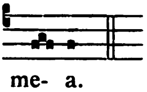
The last note of the climacus is doubled.

2.



Both notes of the clivis are doubled before a half-bar.

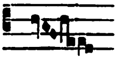
3.



The whole group on *me* is prolonged because the phrase ends on a single note.

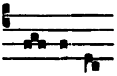
Groups of three notes have often a secondary accent. For example, in the three cases given below, there is a slight accent on the last note of each of the groups.

Climacus :

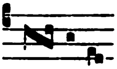


The last note of the first group has the stress because the next (before pressus) is weak.

Torculus :

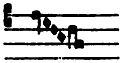


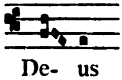
last note of torculus, before a single note.

Porrectus :  last note of porrectus, before a single note.

Groups of four or more notes must always have a secondary accent, the importance of which will vary according to its position.

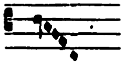
Groups of four notes :

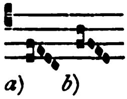
Climacus :  Stress on 1st and 3rd notes of climacus.

Pessubpunctis : 

on 1st and 3rd of the group followed by another note.

Groups of five or six notes :

Climacus :  on 1st and 3rd if followed by another group. Otherwise on 1st 3rd and 5th.

Pessubpunctis : 

(*a*) on 1st and 4th before a new group. (*b*) on 1st, 3rd and 5th before pause.

The phrase of the melody must, moreover, be clearly marked, and in doing this the singers must be careful not to separate notes or groups which have a distinct connection (melodic or rhythmic) with each other. The foregoing passage, for example, is one musical idea, and must be sung as such.[1] The pauses required for distinguishing its parts, or for taking breath, must not break it up into fragments.

It is on account of the long melodic passages in Plainsong, that the proper management of the breath is a matter of such paramount importance, for nothing so ruins the chant as a gasping manner of singing. The leading voices of a choir can, with care, so arrange as not to breathe at the same place as the main body of singers, and thus awkward breaks in the melody may be avoided.

A word may here be said on a point which is a serious trial to many Englishmen when first they encounter it, i. e.

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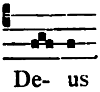
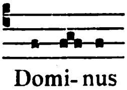
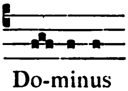
[1] See above, pp. 27 and 28, the word *Genitrix*.

the not unfrequent presence of a number of notes on a weak syllable, while the accented syllable has perhaps only one note. This is not the place to go into the archæology of the subject, which has been treated of elsewhere,[1] but we may point out that the whole matter is one of rhythmical fitness, connected with that most important musical factor, the cadence. There are in Plainsong melodies many well-known cadences, which cannot be dislocated with impunity. Take, for example, the familiar figure 

If, instead of a dissyllable, we have at this cadence a trissyllable, with a weak penultimate, the invariable custom is, to fit the last two syllables to the cadence-figure, and to insert a note, before the figure, for the redundant syllable, thus : 

An ear that has once felt the smoothness of this arrangement, will prefer it very much to the following : 

At any rate, if we are to sing the chant of the MSS., we must accept the practice as a fact which has to be dealt with. Practically, what is the best thing to do? A beginner, full of respect for his tonic accent, will lay great stress on the accented syllable, perhaps he will even prolong it. Nothing could be more unfortunate, or more calculated to defeat its own end. An accent when prolonged, or pronounced with undue stress, is thereby separated from the rest of the word, and results in the oft-quoted: *do mínus*, for *Dóminus*. The most effectual way of solving the difficulty is also the simplest; it consists in giving a quick, sharp accent on the tonic syllable, and going on at once, and softly, to the troublesome syllable, for the crucial point occurs at the junction of the syllables. The ear soon becomes accustomed to these arrangements, and feels that any other syllabic collocation would shock it far more than the seeming anomaly used to do. It is well to reflect, when confronted with facts which do not fit in with our present ideas, that the men who composed the Gregorian melodies had at least as strong a sense of accent as we are likely to possess, and that if their methods do not commend themselves to our minds, the fault may perhaps lie with us. There is plenty of evidence that in other circumstances they were at pains to consider the claims of the accent.

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[1] *Gregorian Music*. Chap. IX.

Finally, constant care must be taken to ensure the most perfect *legato* effect in the neumatic passages, and to preserve the purity of the vowel-sound on which the notes occur, from beginning to end.

Speed. With regard to the *tempo* at which Plainsong is to sung, there are several points to be considered. The general rate of speed must be determined, to a large extent, by the size of the Church, and by its acoustic difficulties, or facilities, as the case may be. In a large building, the speed will be less than in a small one; and if the acoustics are very good, the Choirmaster may have to take the chant at a moderate speed, to avoid the resonance causing an overlapping of the sounds. In less favourable conditions, the movement will have to be a little quicker. Another point which influences the speed is the number of voices in a choir. A large body of singers, especially if they are placed at any distance from one another, will have more difficulty in keeping together than a small number. A medium speed is, therefore, necessary under such circumstances.

In syllabic chant, the rate of deliberate public reading will give the normal *tempo.*

In neumatic pieces, the speed should vary a little according to the character of the different pieces. The following rough distinction may be made : The Introit, Alleluia-verse, and Communion, in the Mass, as well as the Antiphons of the Divine Office, should be sung rather briskly. The more elaborate parts of the Mass music, (Graduals and Offertories) should be taken in a rather graver *tempo*, though the Verse of the Gradual, being reserved for the Cantors, may be sung more quickly than the body of the piece.

CHAPTER VI.

Psalmody.

ON PSALMODY IN GENERAL.

The term PSALMODY [1] is applied to the chant of the psalms and of the canticles used by the Church.

The psalms are divided into verses, and each verse consists of two distinct parts, marked in the liturgical books by an asterisk (*).

Each of the eight modes of plainsong has a special musical formula which is repeated at each verse. To these eight tones must be added a ninth, — the *peregrinus* tone.

The choice of the tone is determined by a short melody, called an **Antiphon,** which is sung before the psalm; the mode of the antiphon decides the mode of the psalm, and consequently the formula to be used.

In a complete psalm-tone we find the following parts : — *a.* an **Intonation** (*initium, inchoatio*); — *b.* a **Dominant** or reciting-note; — *c.* **Cadences,** — one, called the **Mediation** (*mediatio*), occurring in the middle of a verse; the other, called the **Termination** or final, appearing at the end of a verse.

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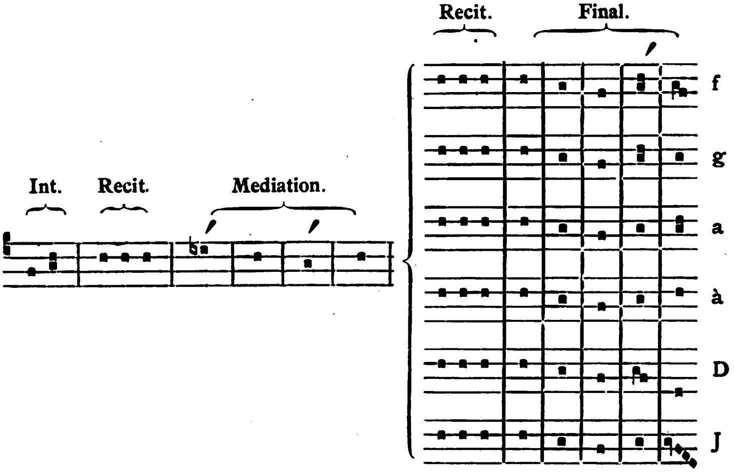
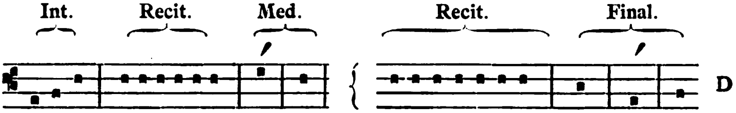
[1] The whole of this chapter is from DOM MOCQUEREAU'S *Petit Traité de Psalmodie*, an English translation of which may be had under the title of *Rules for Psalmody.*

THE EIGHT PSALM-TONES.

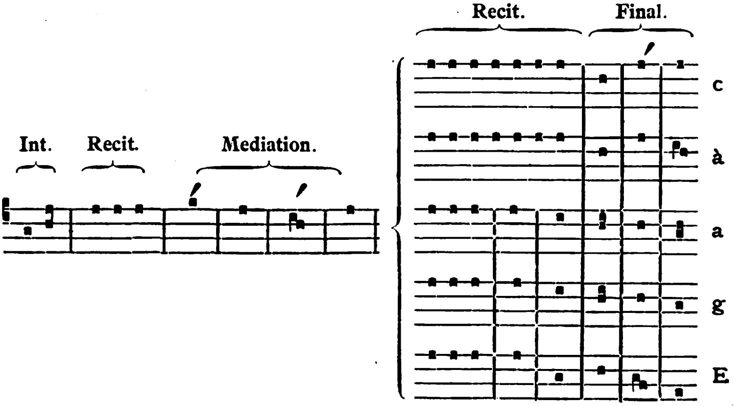
First Tone.


Recit.
Final.
Int.
Recit.
Mediation.
f
g
a
à
D
J

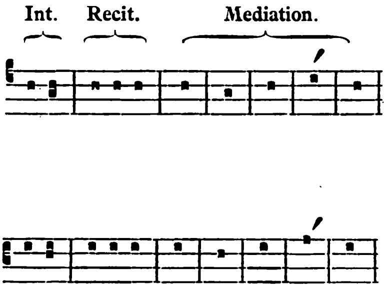
Second Tone.

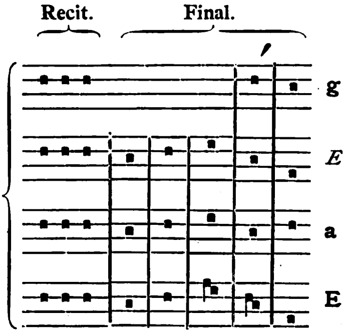

Int.
Recit.
Med.
Recit.
Final.
D

Third Tone.


Recit.
Final.
Int.
Recit.
Mediation.
c
à
a
g
E

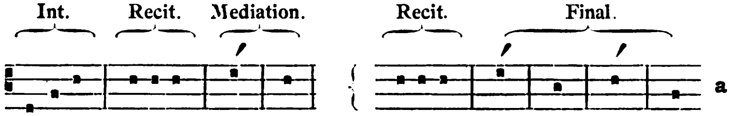
Fourth Tone.


Int.
Recit.
Mediation.

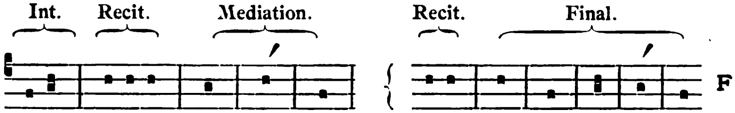

Recit.
Final.
g
E
a
E

For another position of this tone, with finals E and **a**, *see later.*

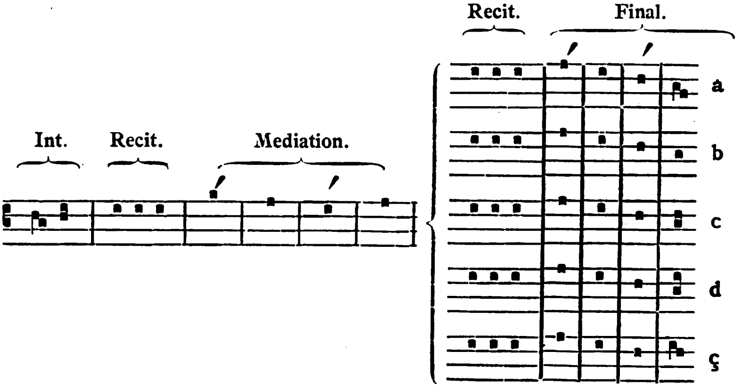
Fifth Tone.


Int.
Recit.
Mediation.
Recit.
Final.
a

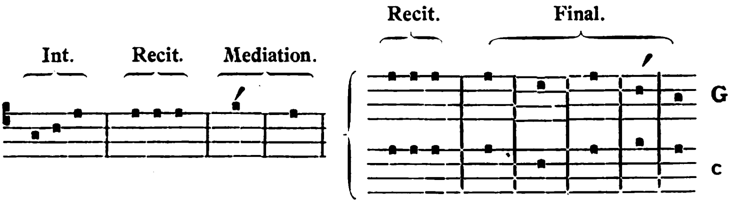
Sixth Tone.


Int.
Recit.
Mediation.
Recit.
Final.
F

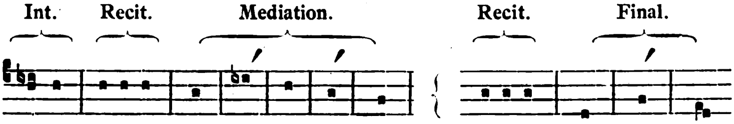
Seventh Tone.


Recit.
Final.
Int.
Recit.
Mediation.
a
b
c
d
ç

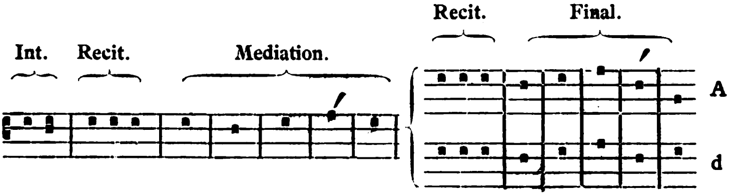
Eighth Tone.


Int.
Recit.
Mediation.
Recit.
Final.
G
c

Tonus *Peregrinus.*


Int.
Recit.
Mediation.
Recit.
Final.

Fourth Tone transposed.

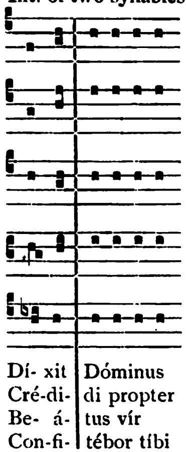

Int.
Recit.
Mediation.
Recit.
Final.
A
d

INTONATION.

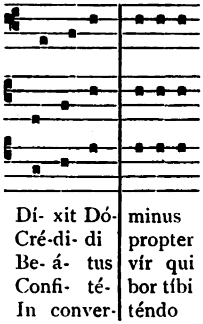
The *Intonation* is a musical phrase at the beginning of a psalm, connecting the end of the antiphon with the dominant.

It consists of two or three notes or groups, fitted to as many syllables.

Int. of two syllables.


1st and 6th Modes
3rd »
4th »
7th »
Peregrinus
Dí- xit | Dóminus
Cré-di- | di propter
Be- á- | tus vír
Con-fi- | tébor tíbi

Int. of three syllables.


2nd Mode
5th »
8th »
Dí- xit Dó- | minus
Cré-di- di | propter
Be- á- tus | vír qui
Confi- té- | bor tíbi
In conver- | téndo

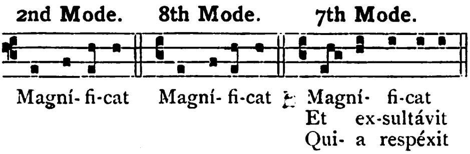
When the intonation consists of two notes or groups, the first two syllables of a verse are set to those two notes or groups; when the intonation has three notes or groups, the first three syllables are set to those three notes or groups.

This rule admits of no exception; the arrangement of the notes of an intonation may not be altered, whatever be the syllables which have to be sung to them.

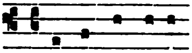
These intonations, which are called *festive*, are employed for the first verse only of each psalm; the other verses begin on the reciting-note, *recto tono*. But for the *Magnificat* and *Benedictus* (even in the Office of the Dead) the festive intonation is repeated at each verse.

At Complin, and in the Office of the Dead (except at the *Magnificat*), the psalms begin on the reciting-note. This is the *ferial* intonation.

The intonation of the *Magnificat* follows the ordinary form in the 1st, 3rd, 4th, 5th, and 6th tones. In the remaining modes it is as follows :


2nd Mode.
8th Mode.
7th Mode.
Magní- fi-cat
Magní- fi-cat
Magní- fi-cat
Et ex-sultávit
Qui- a respéxit

In the 2nd and 8th modes, the intonation shown above is used for the first verse alone; the following verses have the festive intonation.



Et exsul- távit
Quia re-spéxit

In the 7th mode, all the verses have the same form of intonation as the first.

THE TENOR OR RECITING-NOTE.

The tenor includes all the unisonous notes between the intonation and the mediation, and between the mediation and the final. In the eight regular modes both halves of a psalm-tone have the dominant of their respective modes for reciting-note; the tone *peregrinus* has *la* for the tenor of its first half, and *sol* for the second.

In singing the tenor, attention must be paid to the rules of good reading, and especially to the accentuation of words. As a rule no pause is allowed in the course of the reciting; the movement must be so animated as to allow each half-verse to be sung in one breath.

A few exceptions to the above rule are marked in some books by an obelus (†). In monastic choir-books this sign denotes a fall (either of a second or of a third, according to the mode), hence this pause is called the *flex*. The flex is not employed in Roman psalmody, but the note before the obelus may be slightly prolonged, and a quick breath may be taken.

Rules for adapting words to Cadences. The reader will have remarked that in the Table of Tones, given above, some Cadences have only one accent, while others have two. The Rules for both must now be given. [1]

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[1] The rules for the shortened and broken mediations will be found in an appendix.

CADENCES OF ONE ACCENT.

(*Five mediations. — Seven finals.*)

THE ONLY RULE. NO EXCEPTION. — *a.* **The last accented syllable of the text is sung to the accented note or group of the cadence. — *b.* The notes or groups preceding this accent are fitted each to a syllable.** — There is no exception to this rule, which holds good for both mediations and finals.

Mediations : 2nd, 4th, 5th, 6th, and 8th Modes.

Finals : 1st, 2nd, 3rd, 4th, 6th, 8th, Peregrinus Modes.

CADENCES OF TWO ACCENTS.

(*Four mediations. — Two finals.*)

Mediations : 1st, 3rd, 7th, and Peregrinus Modes.

Finals : 5th and 7th Modes.

THE ONLY RULE. The last two accents (tonic or secondary) of the text are set to the two accented notes of the cadence (mediation or final).

Consequently, these cadences can have only four regular forms; they cannot comprise more than six syllables.

a) two dissyllables	ˊ. ˊ.
b) a dissyllable and a trisylable	ˊ. ˊ..
c) a trisyllable and a dissylable	ˊ.. ˊ.
d) two trisyllables	ˊ.. ˊ..

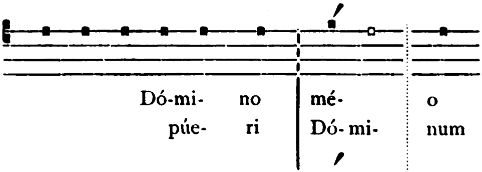
No note may be inserted between the two parts of these cadences; neither may any one of the four essential notes be suppressed.

It will be remarked that the cadences have as their original type *a*) for cadences of one accent: a dissylable, such as *Deus; b*) for cadences of two accents : two dissyllables, such as *Deus meus.* But other syllabic arrangements are frequently met with. The question then arises, which note of the cadence-melody is to be repeated for the added syllable?

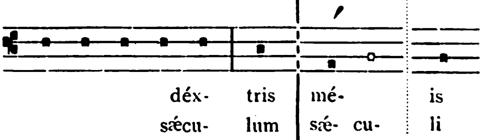
Repeated notes in cadences of one syllable. The additional note is to be set to a note *immediately following* the accent-note, and the inserted note is the same (in pitch) as the note which begins the next syllable. If that note falls, the inserted note also falls; if that note rises, the inserted note also rises.

Examples.

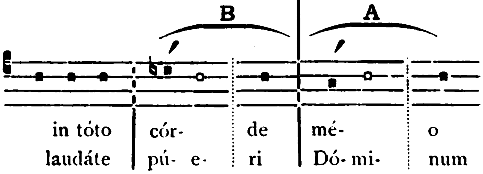
The additional note falls.


Dó-mi-
no
mé-
o
púe-
ri
Dó-mi-
num

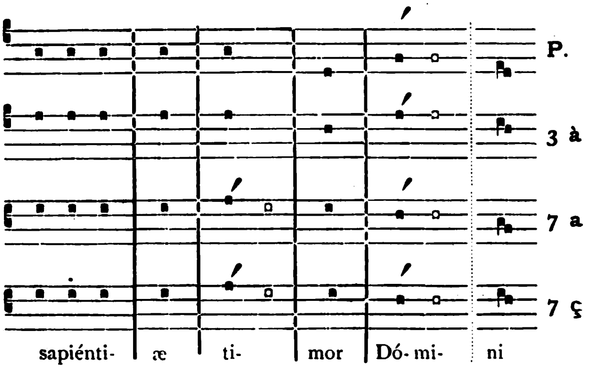
It rises.


déx-
tris
mé-
is
sæ̀cu-
lum
sǽ-
cu-
li

In the following cadence it falls at **B** *and rises at* **A**.

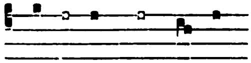

B
A
in tóto
cór-
de
mé-
o
laudáte
pú-
e-
ri
Dó-mi-
num

There is a special rule for four cadences ending with a clivis. In these, the additional note is the same as the accented note which immediately precedes it. Thus:

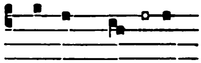

P.
3 à
7 a
7 ç
sapiénti-
æ
ti-
mor
Dó-mi-
ni

The mediation of the Third tone presents a little difficulty in the adaptation of syllables, as when, for example, the last word of the half-verse is accented on the ante-penultimate. The note required for the additional syllable is inserted *before* the clivis of the last accent, not *after* that group.

Thus :



not :



Secondary accents.

The secondary accents are important to remember in connection with the cadences of Psalm-tones, for they frequently come into use. The following are the rules for the place of the secondary accent :

1. Prepositions and conjunctions, which have frequently no tonic accent, have a secondary accent whenever the syllable capable of receiving an accent corresponds to a strong beat of the rhythm : *súper*, *ínter*, *átque*, *secúndum*, *quóniam*.

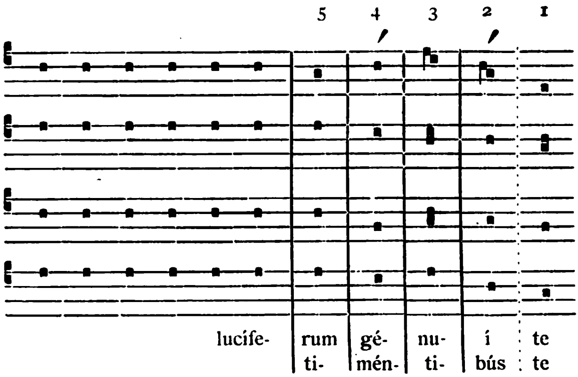
2. In long words the second syllable before the tonic accent has a secondary accent, whenever it corresponds to a strong beat of the rhythm : *ínimícus*, *redémptiónem*, *justificátiónibus*.

3. A monosyllable, declinable or indeclinable, falling on a strong beat of the rhythm is always accented ; otherwise a monosyllable has no accent.

4. The last syllable of a word ending with a dactyl has a secondary accent when it falls on a strong beat of the rhythm. Thus : génuí, propósitúm.

The use of secondary accents simplifies such syllabic endings as the following, which have been the subject of much discussion.

Verses ending in a monosyllable preceded by a word accented on the antepenultimate are treated as follows, that is, the last four syllables of such endings are set to the last four notes or groups of the musical cadence.



At the beginning of each antiphon, in the Solesmes books, is a *figure* showing the mode of the piece, and a *letter* indicating the psalm-ending which is to be employed with that antiphon. For example: Aña. I. D.

	la	si	ut	re	mi	fa	sol
Capitals :	**A**	**B**	**C**	**D**	**E**	**F**	**G**
Small letters :	**a**	**b**	**c**	**d**	**e**	**f**	**g**
Modified letters :	à		ç		*E*		

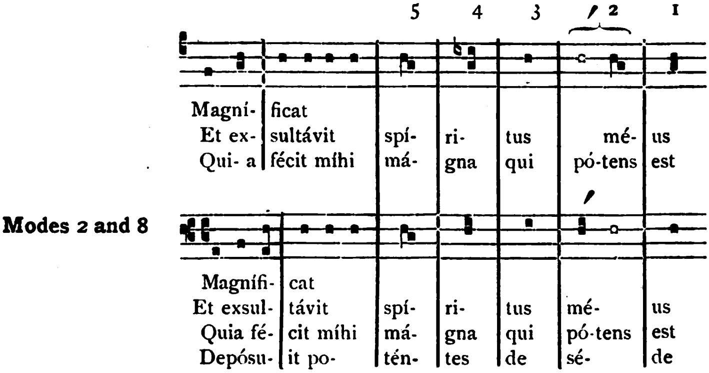
A word on the signification of these letters. *Capitals* are used if the last note of the ending is also the final of the mode. *Small letters* are employed when the psalm-tone ends on any note other than the final of the mode. If, in any mode, two psalm-tones end on the same note, *modified letters* are used for one of them.

At the end of each antiphon the final is again specified, this time by the notes themselves. Under the notes are the letters *e u o u a e*, the vowels of the words *sæculorum. Amen.*

Solemn Chant of the Magnificat.

(*Ornate cadences of one accent.*)

There is a more solemn form of the 1st, 2nd, and 8th modes (first half of the verse). This may be sung *ad libitum* on greater feasts.


5 4 3 2 1
Magní- ficat
Et ex- sultávit spí- ri- tus mé- us
Qui- a fécit míhi má- gna qui pó·tens est
Modes 2 and 8
Magnífi- cat
Et exsul- távit spí- ri- tus mé- us
Quia fé- cit míhi má- gna qui pó·tens est
Depósu- it po- tén- tes de sé- de

In the 1st mode, the intonation is the same as for the simpler form.

In the 2nd and 8th modes, the festive intonation is repeated for every verse.

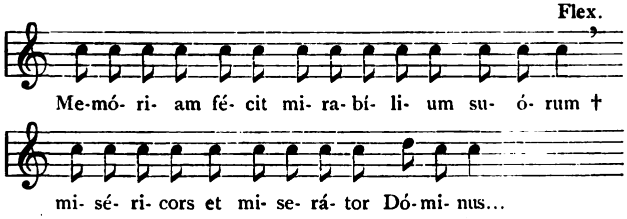
PAUSES IN THE PSALMODY.

Three kinds of pauses may occur in the psalms :

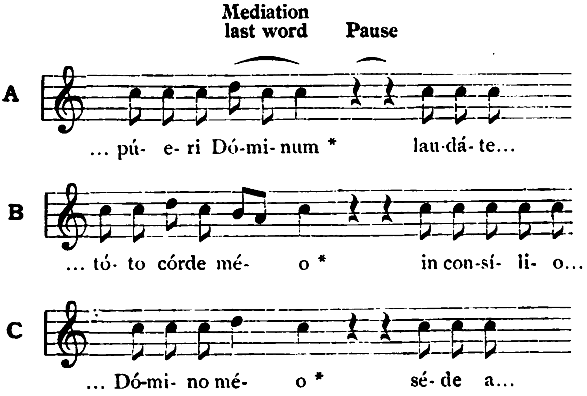
1. at the flex,
2. at the mediation,
3. between the verses, and before the repetition of the antiphon.

Pause at the flex. The movement of the psalmody should as a rule be so animated as to allow of each half-verse (including the mediation or final, as the case may be) to be sung in one breath. If the first half of a verse be too long to admit of this, it is subdivided by a pause called the flex †. At this place a fresh breath may be taken, but the pause must not be so long as to interrupt the flow of the psalmody.

We may express the length of the flex-pause in modern music thus: taking the quaver as the average length of notes in the tenor, we make the note immediately before the obelus (†) a crotchet. A quick breath must be taken on this crotchet beat, to enable the singers to reach the mediation. The pause which occurs in the *second* half of some verses, in the Roman use, is to be regulated in the same way.

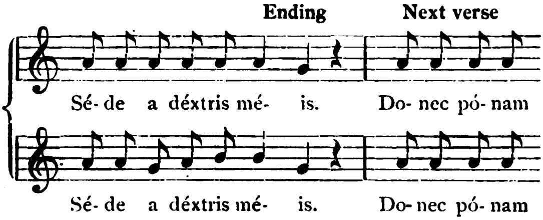

Flex.
Me-mó- ri- am fé- cit mi- ra- bí- li- um su- ó- rum †
mi- sé- ri- cors et mi- se- rá- tor Dó-mi- nus...

Pause at the mediation. — The length of this pause must be exactly equivalent in value to the last cadence of the mediation. This last foot, repeated mentally, will give the precise length of the pause.

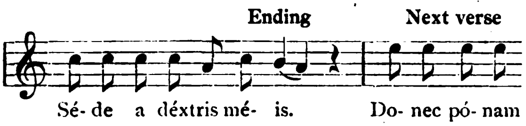

Mediation
last word
Pause
A
... pú- e- ri Dó-mi- num *
lau-dá- te...
B
... tó- to córde mé- o *
in con-sí- li- o...
C
... Dó-mi- no mé- o *
sé- de a...

PAUSE BETWEEN THE VERSES, AND BEFORE THE REPETITION OF THE ANTIPHON. — This pause equals one crotchet; it is therefore one beat shorter than the mediation-pause. In other words, it equals, not the last cadence, but the last syllable (or note, i. e. a crotchet). The last two beats of the final, added to the pause, make a bar of triple time, after which the choir takes up the next verse, or (if the verse be the last of the psalm) the antiphon.

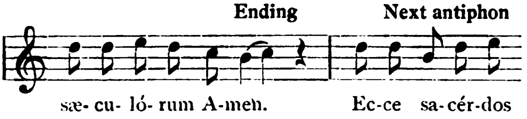
A


Ending
Next verse
Sé- de a déxtris mé- is.
Do- nec pó- nam
Sé- de a déxtris mé- is.
Do- nec pó- nam

B


Ending
Next verse
Sé- de a déxtris mé- is.
Do- nec pó- nam

C


Ending
Next antiphon
sæ- cu- ló- rum A-men.
Ec-ce sa-cér-dos

CHAPTER VII.

Hymnody.

Hymns form so important a part of the Divine Office that a word must be said about their structure and execution.

The Church hymns are often called Ambrosians, because St. Ambrose was probably the first to introduce hymn-singing in the West, by teaching his people the hymns which he had himself composed.

In the liturgical hymns we must not look for an application of the rules of prosody. The earliest of these compositions belong to a period when the laws of quantity were practically disused and their rhythm is to be found rather in a regular recurrence of *accents* than in the classical combination of long and short syllables.

A variety of metres is employed in the Church hymns. The commonest form, and the one in which St. Ambrose wrote, is :

I. *Iambic tetrameter*, known as Long Measure. This consists of eight syllables, or four feet. It has a slight accent on the second syllable, and the principal accent on the sixth syllable.

Nunc Sáncte nobis Spíritus

The strophe is made up of four such lines or verses.

If the melody of the hymn is syllabic, it should be sung in the movement of deliberate reading, and the accented syllables should be strongly marked, but not as a rule prolonged. The strophe should be divided into two parts by a clear pause after the second line. Only a very slight pause should be made between the first and second, and between the third and fourth lines. If the melody is of a florid character, it should be sung according to the general rules of execution.

II. *Iambic trimeter* hymns have twelve syllables, or six iambic feet. A slight accent is made on the fourth syllable, and the principal accent falls on the tenth syllable. A *mora* *vocis* pause should be made at the caesura which occurs after the fifth syllable :

Beáte Pástor, * Pétre clémens áccipe.
(*Hymn for Feast of St. Peter's Chair.*)

III. *Trochaic* hymns. The most familiar of this metre is a strophe of six verses or lines; these verses are made up alternately of eight and seven syllables. The eight-syllable lines have their minor accent on the third, and their principal accent on the seventh syllable. In the seven-syllable lines the accents occur on the first and fifth syllables.

Pange língua gloriósi
Córporis mystérium.

IV. Other *Trochaic* hymns. *Stabat Mater:* each strophe has two verses of eight syllables (four feet), and a third verse of seven syllables (three feet and a half). The accents fall, in the first two lines, on the third and seventh syllables, in the third line, on the first and fifth syllables.

Stabat Máter dolorósa,
Juxta Crúcem lacrymósa,
Dúm pendebat Fílius.

Ave maris stella: the strophe has four verses of six syllables or three feet each. The accents fall on the third (secondary accent), and on the fifth syllable (principal accent). Ave máris Stélla.

V. *Sapphic* hymns. The scheme of this strophe is : Three Sapphic verses followed by an Adonius; or, in other words, three verses of eleven syllables, with minor and principal accents on the fourth and tenth syllables respectively, and a verse of five syllables with accents on the first and fourth. The long verses have a *mora vocis* pause at the caesura (fifth syllable); a very slight pause is made after the first verse, and a good pause after the second. The last two verses are sung without a break.

Ut queant láxis | resonare fíbris
Mira gestórum | famuli tuórum:
Solve pollúti | labii reátum,
Sáncte Joánnes.

(*Nativity of St. John Baptist.*)

VI. *Asclepiadic* hymns. The strophe consists of three verses of twelve syllables each, followed by a verse of eight syllables. The long verses have their accents on the third, seventh, and tenth syllables, and the caesura pause at the sixth; the short verse has its accent on the third and sixth syllables.

Sanctórum meritis | ínclyta gáudia,
Pangámus socii | géstaque fórtia;
Gliscens fért animus | prómere cántibus
Victorúm genus óptimum.

Elision in Hymns. By Elision is meant the leaving-out of a vowel, or of a syllable ending with a vowel and *m* at the end of a word when the following word begins with a vowel or *h*. The elision is observed in this way: the first of the colliding vowels is (as a rule) omitted. When the word *est* follows a vowel, or a vowel and *m*, the *e* of *est* is elided. In the Solesmes editions the vowels to be elided are printed in italics.

On account of their metrical character, the Plainsong hymns have a stamp of their own, which separates them in a sense from the melodies set to prose texts, and approximates them to the rhythm of modern music. There is however a freedom in their movement, a rhythmical swing, which can scarcely be described in dry rules.

CHAPTER VIII.

Accompaniment.

However well equipped and trained a choir may be, all its good points may be obscured by an unsuitable accompaniment. In fact the organist can, in a large measure, either make or mar his choir. It must be owned, however, that the accompanist of Plainsong has to contend with many difficulties. And primarily he is met by the fact that the ancient melodies were never intended to be accompanied, Plainsong being pure melody. The purist will still find his best enjoyment of the chant when it is sung unaccompanied, but to most a becoming accompaniment gives an added charm.

The question is : what kind of accompaniment is becoming; The obvious answer is : that which is most in keeping with the character of the chant, and which least injures its most notable characteristics. Such an accompaniment will imply respect for *a*) the tonality and *b*) the rhythm of the chant.

Regard for tonality will lead the organist to avoid as far as possible in his harmonies all notes extraneous to the mode, and to eschew entirely chromatic progressions. "Nature and Art", it has been well said, "equally abhor a hybrid, and *chromatic Plainsong* is a mere hybrid." [1]

To safeguard the rhythm requires considerable skill, and, for the perfection of an accompaniment, sympathy on the part of the player. He must know how to accentuate by his harmonies the more important notes of the melody (following as guides the rhythmical signs given in the notation), and how to pass over unimportant notes. He must support the voices, without overpowering them, and must be ever ready to humour the varying needs of the choir.

The accompaniment should be unobstrusive and restrained, but it need not on that account be tame. A sympathetic accompanist will know how to put life and energy into his playing, and how to inspirit his choir without ruling it.

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[1] Elements of Plainsong, *p.* 87.

Plainsong should be accompaned softly and it should never be possible for the hearers to wonder whether the singers are accompanying the organ, or the organ the singers. A loud accompaniment has many dangers; it covers the voices, it injures singers by causing them to force their voices, and it makes a light and free execution impossible.

A book of accompaniments for the Common and Proper of the Mass is in preparation at Solesmes.

Accompaniments for the Ordinary, by DOM MICHAEL HORN O. S. B. may be had from Messrs BREITKOPF & HAERTEL, and a series of accompaniments by Mr. GIULIO BAS is being published in monthly parts by Messrs. DESCLÉE, LEFEBVRE & Co., Rome and Tournai.

CHAPTER IX.

The Sung Parts of Mass and Vespers.

The portions of Holy Mass vhich the Rubrics direct to be sung are: the Introit, the *Kyrie*, the *Gloria*, the Gradual, the *Alleluia* Verse (replaced, at certain times by the Tract), the Sequence, the *Credo*, the Offertory, the *Sanctus*, the *Agnus Dei*, and the Communion. These pieces make up the Ordinary and Proper of the Mass. To the Ordinary belong the *Kyrie*, the *Gloria*, the *Credo*, the *Sanctus*, and the *Agnus Dei;* to the Proper, the Introit, Gradual, *Alleluia* Verse, Tract, Sequence, Offertory and Communion.

Proper of the Mass.

The Introit. The chants of the Mass open with the Introit. The Introit is an Antiphon, generally taken from the Psalms, and followed by a verse of a Psalm and the *Gloria Patri*, after which the Introit is repeated. The Cantor or Cantors intone the piece (up to the double bar or the asterisk, which marks off the intonation), the whole choir takes it up, and sings it through to the double-bar at the end. The Cantors sing the first half of the Psalm-verse, the choir the second. The Cantors sing the *Gloria Patri;* the choir, the *Sicut erat*, after which the Introit is sung again as before the Psalm.

The Gradual. This piece received its name from the fact that it was sung from the steps *(gradus)* of an ambo. In early times the Gradual was sung as a Responsory, that is, the part before the ℣. was sung through by the Cantor and repeated by the choir; the Cantor then sang the ℣. after which the choir repeated a part or the whole of the Responsory. At present the piece is sung through without repetition.

The Cantors having intoned the Gradual, the choir continues it as far as the double-bar. The verse (marked ℣. in the books) is sung by the Cantors, the choir joining in only at the close, where double-bars or an asterisk appear in the melody.

The Alleluia. The Gradual is followed immediately by a double *Alleluia* and a Verse. The Cantors sing the word *Alleluia*, up to the neuma which follows it; the choir repeats *Alleluia* and adds the neuma, vocalizing it on the vowel *a*, the last of the word. The Cantors sing the verse, which the choir takes up at the double-bar shortly before the end. The Cantors repeat the *Alleluia*, and the choir adds the neuma.

N. B. In Paschal Time, from Easter Saturday until Saturday in Whitsun week, the Gradual is omitted, and in its place is sung an *Alleluia* Verse as described above; at such times the *Alleluia* is not repeated after the first verse, but another *Alleluia* is sung by the Cantors, and followed (without repetition of the word) by the neuma sung by the whole choir. The Cantors sing the verse up to the last phrase, when all join in. The Cantors then repeat the second *Alleluia*, and the choir adds the neuma.

The Tract. From Septuagesima to Easter, and in Masses of the Dead, the *Alleluia* is replaced by the Tract, which generally consists of portions of a Psalm, and which may be sung, like a Psalm, by alternate groups of singers. It is intoned by the Cantor, and taken up by his side of the choir. For the last phrase of the piece, marked off by a double-bar or an asterisk, the whole choir unites.

The Sequence. This piece is so called because in the earliest form it was made up of the notes of the neuma *following* the *Alleluia*, which neuma was called *Sequentia.*[1] Formerly there was a Sequence for almost every feast, but since the Reform of the Missal by St. Pius V, only five are in general use. The survivors are fortunately the most beautiful specimens of this kind of composition; they are: *Victimæ Paschali* for Easter, *Veni Sancte Spiritus* for Whit Sunday, *Lauda Sion* for Corpus Christi, *Stabat Mater* for the feast of the Seven Dolours, and *Dies iræ* for Masses of the Dead. The Sequence is essentially an alternate chant.

A Sequence following an Alleluia-verse causes an alteration in the way of singing the latter piece. The Alleluia is not sung *after* the verse immediately preceding the Sequence, since it is found, to its own notes, at the end of the Sequence.

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[1] For the history of the Sequence see : *Introduction to the Winchester Troper*, by Rev. W. H. Frere. (H. Bradshaw Society.)

The Offertory. This piece, which is generally of an elaborate character, is intoned by the Cantor, and sung throughout by the full choir.

It should be begun immediately after the *Dominus vobiscum Et cum spiritu tuo* and *Oremus* which follow the *Credo,* or Gospel, as the case may be.

The Communion is properly an Antiphon, and it was in earlier times followed by a Psalm and repeated after the Psalm just as is done for Antiphons of the Office. It is intoned by the Cantors as soon as the Priest has received the Precious Blood, and is continued by the whole choir. A relic of the ancient manner of singing the Communion is preserved in the Mass for the Dead, where part of the Antiphon is repeated after the verse : *Requiem.*

Ordinary of the Mass.

The Kyrie. The Kyrie immediately follows the Introit. *Kyrie eleison* is sung three times, *Christe eleison* three times, and again *Kyrie eleison* three times. This is an alternate chant. The Cantors intone the first *Kyrie,* which one division of the choir takes up; the second division takes the second *Kyrie,* and so on. The last *eleison* is sung by the full choir.

The Gloria in excelsis. As soon as the *Kyrie* is finished, the celebrant intones, if the rubrics so require : *Gloria in excelsis Deo.* This phrase must never be repeated by the choir. The Cantors continue : *Et in terra* etc. to the first bar, when one half of the choir joins in. The second half takes the : *Laudamus Te,* and so on alternately, the divisions being marked by double-bars. All sing *Amen.*

The Credo. The celebrant having intoned, if it is in the Mass, *Credo in unum Deum,* which must never be repeated, the Cantors sing : *Patrem omnipotentem,* and the rest of the Symbol is sung as just described for the *Gloria.*

The Sanctus. The triple *Sanctus* follows the Preface, of which indeed it is a part. The Cantors sing the first *Sanctus,* and the rest of the piece, to the *Benedictus,* is sung by the whole choir. After the Elevation, the Cantors intone *Benedictus,* and the choir continues to the end.

The Agnus Dei. As soon as the *Pax Domini sit semper vobiscum* and its response: *Amen*, have been sung, the Cantors intone *Agnus Dei*, and the choir continues the chant. Each *Agnus Dei* is thus intoned by the Cantors.

The Responses at Mass.

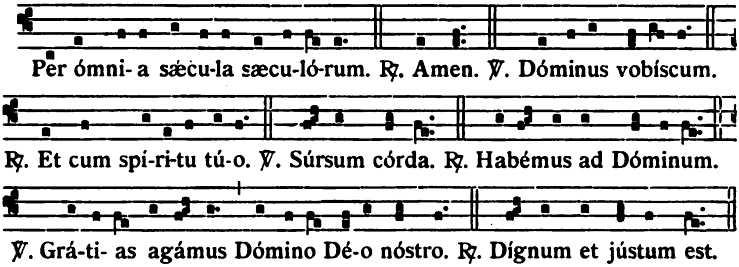
The responses in a sung Mass are as follows:

1. The response: *Et cum spiritu tuo*[1] to the *Dominus vobiscum a*) after the *Gloria in excelsis*, *b*) before the Gospel, *c*) after the Gospel or Creed, and *d*) before and after the Postcommunion.

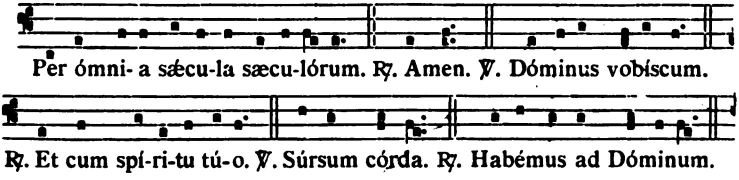
2. The *Amen* after Collects and Postcommunions. *Amen* is sung on a monotone.

3. The Responses to the versicles preceding the Preface, which are sung to a special chant.

A. — *Solemn form.*


Per ómni- a sǽcu-la sæcu-ló-rum. ℟. Amen. ℣. Dóminus vobíscum.
℟. Et cum spí-ri-tu tú-o. ℣. Súrsum córda. ℟. Habémus ad Dóminum.
℣. Grá-ti- as agámus Dómino Dé-o nóstro. ℟. Dígnum et jústum est.

B. — *Ferial Form.*


Per ómni- a sǽcu-la sæcu-lórum. ℟. Amen. ℣. Dóminus vobíscum.
℟. Et cum spí-ri-tu tú-o. ℣. Súrsum córda. ℟. Habémus ad Dóminum.

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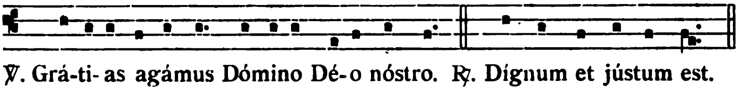
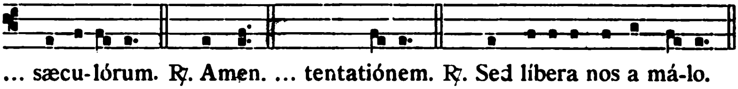
[1] This response is always sung on a monotone.

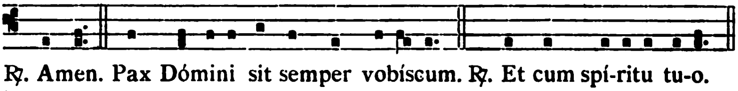

℣. Grá-ti-as agámus Dómino Dé-o nóstro. ℟. Dígnum et jústum est.

The ferial tone is used on ferias and in Requiem Masses.

4. The Responses before and after the *Pater noster.*


... sæcu-lórum. ℟. Amen. ... tentatiónem. ℟. Sed líbera nos a má-lo.

5. The Responses *Amen* before, and *Et cum spiritu tuo* after, *Pax Domini sit semper vobiscum.*


℟. Amen. Pax Dómini sit semper vobíscum. ℟. Et cum spí-ritu tu-o.

6. The Response to *Ite Missa est*, or *Benedicamus Domino.* Each setting of the Ordinary of the Mass has, as tone for these, the same melody as for the first Kyrie. It is becoming that the choir should answer in the tone just sung by the celebrant, whether it be one of those appointed in the Missal or the one belonging to the Mass sung by the choir.

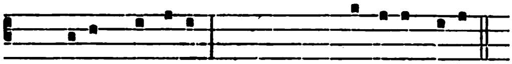
In Masses for the Dead instead of the usual *Ite Missa est*, or *Benedicamus Domino*, the form is *Requiescant in pace.* ℟. *Amen.*

Vespers.

The Office of Vespers consists, in the Roman rite, of five Psalms (each preceded and followed by an Antiphon), a little Chapter, a Hymn, a Versicle, the Canticle *Magnificat* (preceded and followed by an Antiphon like the Psalms), one or more Collects, the *Benedicamus Domino*, with its Response *Deo gratias*, and the suitable Anthem to our Blessed Lady.

Each Antiphon is intoned by one of the Clergy or by a Cantor, the choir continuing it. The Psalm is intoned (first half of first verse) by the Cantor and continued in alternate verses to the *Sicut erat* inclusively. The Antiphon is then again intoned by the cantor and sung through by the choir On Sundays in Paschal Time, there are no proper Antiphons, but all five Psalms of Vespers are sung to an *Alleluia*, which, after the Psalms, is repeated three times.

At Vespers on Semidoubles, only the first phrase of each Antiphon is sung before the Psalm, but the whole Antiphon is sung *after* the Psalm. If the Antiphon begins with the first words of the Psalm which immediately follows it, the Cantor, in intoning the Psalm, does not repeat those words, but goes on where the Antiphon stopped. Thus, in Sunday Vespers:



The Hymn is intoned by the Celebrant, and sung in alternate verses by the two divisions of the choir.

The Versicle is sung by two Cantors, the Response by the whole choir.

The *Magnificat* Antiphon is intoned by the Celebrant, and sung in the manner already described for the other Antiphons.

The *Benedicamus Domino* is sung to settings which vary with the rank of the office. The Cantor sings the *Benedicamus*, the choir answers: *Deo gratias.*

The Office concludes with the singing of one of the four Anthems to Our Lady, which is intoned by the Celebrant, and continued in alternate verses by the choir. The Anthems vary as follows in the Liturgical seasons: *Alma Redemptoris* is sung from the Vespers of the Saturday before the first Sunday of Advent inclusively, to Vespers of the 2nd of February inclusively. *Ave Regina* is sung from Complin of the 2nd of February inclusively, till Easter. *Regina Cœli* is sung from Complin of Holy Saturday inclusively, to first Vespers of Trinity Sunday exclusively. *Salve Regina* is sung from the first Vespers of Trinity Sunday inclusively, to Vespers of Saturday before the first Sunday of Advent exclusively.

After the Anthem has been sung, the Cantor intones the Versicle, to which the choir responds, and the Celebrant then sings the Collect for the season.

CHAPTER X.

The Liturgical Recitatives.

By Liturgical Recitatives are meant all the portions of the Mass and of the Divine Office which by the simplicity of their inflections are closely allied to reading. They include therefore: the Collect, Epistle, Gospel, Preface, Pater noster, Chapter, Lesson, and Versicle.

Any one who is familiar with the prayers of the Mass in the Latin text, must remark the rhythmical language of most of the liturgical pieces, — of the Collects, the Prefaces, etc. This rhythm becomes more striking when those pieces are sung, for the structure of the melody is so arranged as to enhance the rhythmical effect.

In order to have an intelligent appreciation of these cadences, and of the manner of singing them, it will be well to say a few words on the element to which they owe their chief charm; this is the *cursus.*

The *cursus* is a certain harmonious succession of words and syllables, much used by prose writers, both Greek and Latin, at the end of phrases, with a view to procuring measured and pleasant cadences.

There are four forms of the rhythmical *cursus:*

Cursus	planus	5 syllables
»	tardus	6 »
»	trispondiacus	6 »
»	velox	7 »

1st. The *Cursus planus.* It consists of *five* syllables so disposed — a paroxyton[1] of three syllables preceded by another paroxyton.

be- | nígnus illústra
cle- | ménter exáudi
mere- | ámur in cœ́lis
mun- | démur in ménte

---

[1] Paroxyton = a word which is accented on the penultimate.

2nd. The *Cursus tardus.* It is a *cursus planus* lengthened or *retarded* by one syllable. It consists of *six* syllables, and ends in a proparoxyton[1] of four syllables preceded by a paroxyton.

solemni-	táte lætíficas
	cárnis appáruit
ini-	mícos dilígere
	méntis et córporis
instau-	ráre dignátus es

3rd. The *Cursus velox.* It has *seven* syllables. It ends in a paroxyton of four syllables, preceded by a proparoxyton.

	prǽmia præstitísti
	pélagi liberávit
	sánguine dedicásti
Uni-	géniti tui vías
pro-	fíciant et salúti

4th. The *trispondiac cursus.* It consists of *six* syllables. Its structure is: a paroxyton of four syllables preceded by another paroxyton.

a-	móre roborémur
ter-	réna moderáris
	dúce revelásti

The cursus is the basis on which numerous musical cadences have been built. We shall find it in nearly all the recitatives of the Liturgy.

Collects.

There are three tones for the Collect: the simple ferial tone (tonus simplex, or tonus missæ ferialis); the ferial tone (tonus ferialis); and the solemn tone (tonus festivus).

1st. *The simple ferial tone* is sung from beginning to end on a monotone, the phrases of the prayer being marked merely by pauses. It is used only with the long conclusion. This is the tone employed at all the Offices on simples and ferias, in Mass and Office for the dead, as well as at the Little Hours and Compline on Sundays and feasts of all degrees (except at Tierce when that Hour is immediately followed by Pontifical Mass). The simple ferial tone is used, moreover, for the prayers of the Blessing of the Candles (excepting the prayer *Exaudi*, which follows the distribution of the Candles); for the prayer *Omnipotens* in the Blessing of the Ashes; for the prayers of the Blessing of the Palms (except for *Deus*, *qui per olivæ*, and the prayer before the Procession); for the first prayer of the Good Friday service : *Deus*, *a quo*, the prayers after the Passion and for the prayer *Libera* in the Mass of the Presanctified; and lastly on Holy Saturday and Whitsun Eve, for the prayers said after the prophecies, and at the Blessing of the Font.

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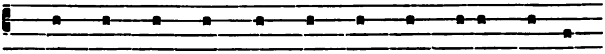
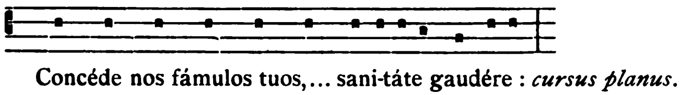
[1] Proparoxyton = a word accented on the antepenultimate.

2nd. *In the ferial tone*, the prayer is sung on a monotone as far as the last syllable (or the last two syllables, if the word be accented on the penultimate), on which a fall of a minor third is made. The same is observed at the conclusion of the prayer. If several prayers are said in succession under one conclusion, as after the Litany of the Saints, the fall is made at the end of the last only. This tone is used only for the short conclusion, as follows: for the prayer following the Anthem of Our Lady, at the end of the Divine Office; for the prayer *Dirigere* of Prime; for the prayer at the *Asperges* and *Vidi aquam;* for the prayers after the Litany of the saints; for the prayer *Exaudi* which follows the distribution of the blessed candles; for the prayers in the Blessing of the Ashes excepting *Omnipotens;* and for two in the Blessing of the Palms, viz : *Deus*, *qui per olivæ*, and the prayer before the Procession; for prayers at Benediction and at processions; for the prayers in the Absolution after the Mass for the Dead, and the funeral service; in fact for all prayers outside the Mass and Office, which have the short conclusion.

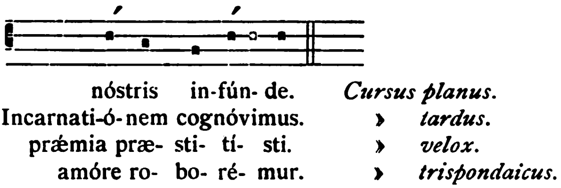

Concéde miséricors Deus... iniquitátibus resur- gá-mus.
Per Christum Dóminum nostrum.

3rd. *The solemn tone.* This tone is divided into three parts which correspond with the three distinct phrases of which most of the liturgical prayers are composed.

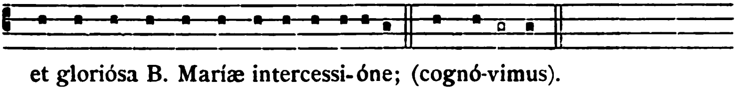
The first part marked by a colon (:),


Concéde nos fámulos tuos,... sani-táte gaudére : *cursus planus.*

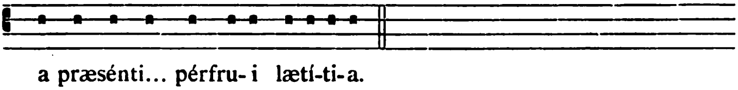
is modelled on the *cursus planus;* it is adapted as follows to other syllabic combinations :


nóstris in-fún- de. *Cursus planus.*
Incarnati-ó-nem cognóvimus. » *tardus.*
prǽmia præ- sti- tí- sti. » *velox.*
amóre ro- bo- ré- mur. » *trispondaicus.*

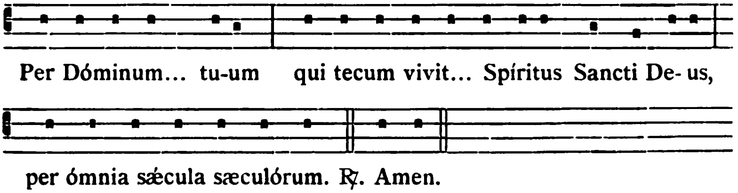
The second division of the prayer is marked by a semi-colon (;) and is made by falling a semitone on the last syllable or syllables.


et gloriósa B. Maríæ intercessi-óne; (cognó-vimus).

The prayer is concluded on a monotone :


a præsénti... pérfru-i lætí-ti-a.

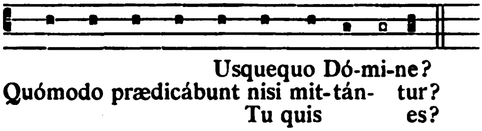
The conclusion is sung thus :


Per Dóminum... tu-um qui tecum vivit... Spíritus Sancti De- us,
per ómnia sǽcula sæculórum. ℟. Amen.

The solemn tone is employed on Sundays, and on double and semi-double feasts, for the prayers of Mass, Matins, Lauds, and Vespers.

The Epistle.

The Epistle or Lesson of the Mass is recited on a monotone. The only exception is at a note of interrogation, when the voice falls a semitone (on the last accent before the stop) and rises again, by a podatus, on the last syllable of the sentence.

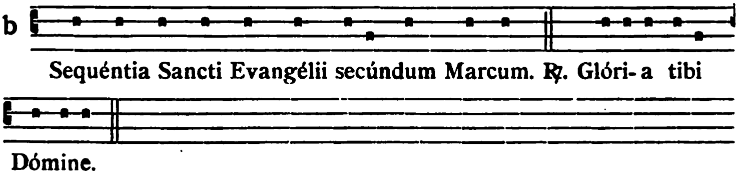

Usquequo Dó-mi-ne?
Quómodo prædicábunt nisi mit-tán- tur?
Tu quis es?

The Gospel.

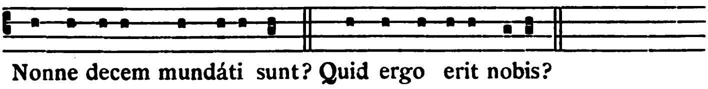
The Gospel-tone comprises three melodic phrases: *a*) before a note of interrogation; *b*) before a full stop; *c*) at the end. *a*) The note of interrogation is treated in the same way as in the Epistle.

b) At the full stop the voice falls a minor third, not sooner than the fourth last syllable, and returns, to the reciting note on the next syllable.

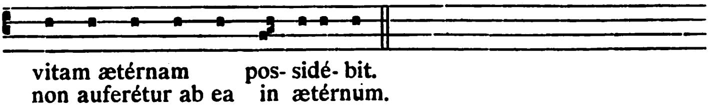
b


Sequéntia Sancti Evangélii secúndum Marcum. ℟. Glóri- a tibi
Dómine.

a


Nonne decem mundáti sunt? Quid ergo erit nobis?

c


vitam ætérnam pos- sidé- bit.
non auferétur ab ea in ætérnum.

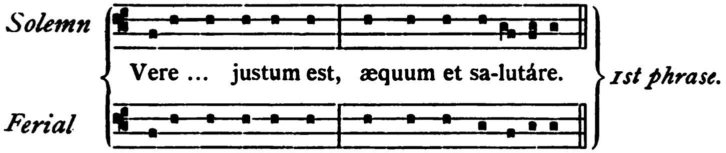
c) The end is marked by a little group of three notes, occurring generally on the last accent but one; i. e. not sooner than the sixth, nor later than the fourth, syllable from the end.

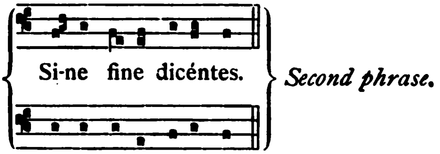
There is a special tone for the singing of the Passion in Holy Week. The Gospel narrative is divided into three parts, each of which has its distinctive melody, marked thus in the Missal: † (Christus) set before all the words of our Lord; C. (Cantor) before the narrative portions; S. (Synagoga or Succentor) before the words of any but our Lord. This last part includes, therefore, the cries of the crowd, the words of the priests, the governor, etc. and those of St. Peter.

As the Passion-music is printed in full in a special edition, it is unnecessary to analyse it here.

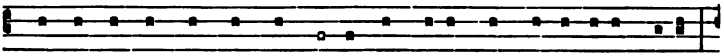
The Preface.

The chant of the Preface is of two kinds: the solemn form (*cantus solemnis* or *festivus*), and the ferial form (*cantus ferialis.*)

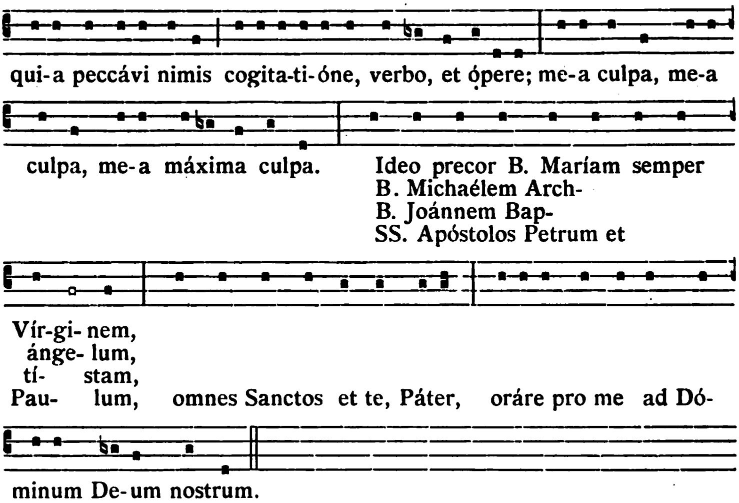




There are also two forms (ferial and solemn) for the *Pater noster.* We give below the chant to which the Confiteor is sung when Holy Communion is given at High Mass.

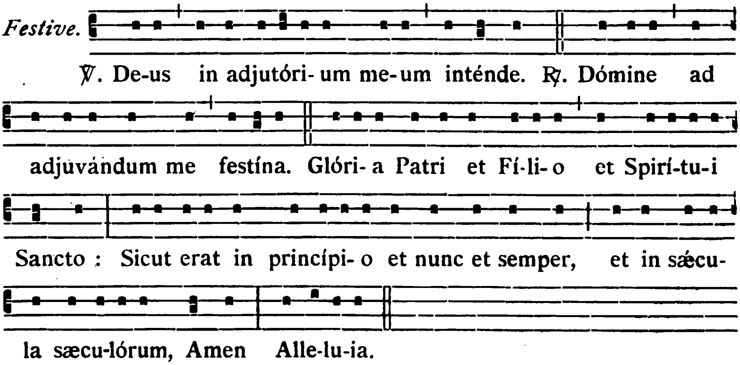


Confíteor Deo omnipo- tén- ti,
B. Maríæ semper Vír- gi-ni,
B. Michaéli Archánge- lo,
B. Joánni Ba-ptí- stæ,
SS. Apóstolis Petro et Pau- lo, ómnibus Sanctis et tibi, Pater,

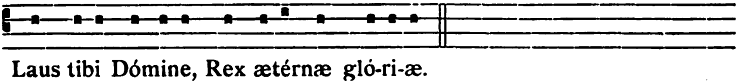

qui-a peccávi nimis cogita-ti-óne, verbo, et ópere; me-a culpa, me-a
culpa, me-a máxima culpa.
Ideo precor B. Maríam semper
B. Michaélem Arch-
B. Joánnem Bap-
SS. Apóstolos Petrum et
Vír-gi- nem,
ánge- lum,
tí- stam,
Pau- lum,
omnes Sanctos et te, Páter, oráre pro me ad Dó-
minum De-um nostrum.

Versicles.

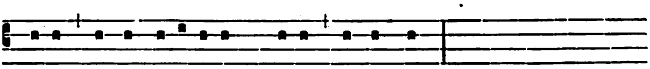
Deus in adjutorium. — There are two forms : 1. the simple, 2. the festive.


Festive.
℣. De-us in adjutóri- um me-um inténde. ℟. Dómine ad
adjuvándum me festína. Glóri- a Patri et Fí-li- o et Spirí-tu-i
Sancto : Sicut erat in princípi- o et nunc et semper, et in sǽcu-
la sæcu-lórum, Amen Alle-lu-ia.

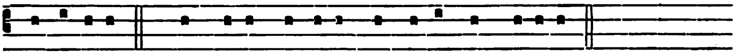
From Septuagesima to Easter, there is sung, instead of Alleluia :


Laus tibi Dómine, Rex ætérnæ gló-ri-æ.

Simple.


De-us in adjutóri-um me-um inténde.

All the rest on a monotone, down to


Alle-lú-ia, *or* Laus tibi Dómine Rex ætérnæ glóri-æ.

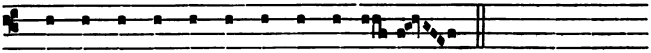
The simple tone is sung every day at Complin, and at all the Hours on ferias.

The festive tone is used on double and semi-double feasts at all the hours, Complin excepted.

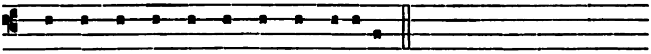
Versicles of the Office.

There are two tones: 1. the simple, 2. the festive, 3. For Tenebrae and Office of the Dead.

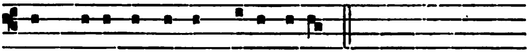
Festive.


℣. Dirigátur Dómine orátio me- a.
℟. Sicut incénsum in conspéctu tu-o.

Simple.


℣. Angelus Dómini nuntiávit Marí-æ.
℟. Et concépit de Spíritu San- cto.

At Tenebrae,
and in *Off. of Dead.*


In pace factus est locus e-jus.

The simple tone is used *a*) for the versicles of all commemorations at Lauds and Vespers; *b*) for the versicle following the Antiphon of our Lady at the end of the Office; *c*) for the versicles occurring in the *Preces*; [1] *d*) for the versicles following the Litanies; *e*) for the versicles at Benediction; and *f*) for the versicle following the *Asperges* and *Vidi Aquam.*

The festive tone is used for the Versicle in the body of the Office at all the hours on feasts of double rank.

---

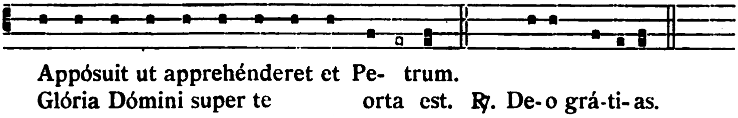
[1] In the ferial Office, the *Preces* are not sung but recited.

The Chapter.

The Little Chapter is sung on a monotone, with inflexions only at a note of interrogation and at the end, thus:

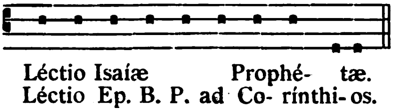
a) Note of interrogation, as above for Epistle.

b) Final phrase:


Appósuit ut apprehénderet et Pe- trum.
Glória Dómini super te orta est. ℟. De-o grá-ti-as.

Lessons.

Lessons of Matins. — These are sung on a monotone, with a fall of a fifth at the full stop, and the usual inflection at a note of interrogation.


Léctio Isaíæ Prophé- tæ.
Léctio Ep. B. P. ad Co- rínthi-os.

At Tenebrae and in the Office of the Dead, the Lessons end on a monotone.

The same tone with monotone ending is employed for the Prophecies which precede the Mass of Easter Eve and Whitsun Eve, and for the first lesson in the morning service on Good Friday.

* * *

CHAPTER XI.

The Liturgical Books.

The official books of the Roman Liturgy are the following: The Roman Missal (*Missale Romanum*). This book contains all that is to be read or sung during Mass, i. e. Prayers, Lessons, Gospels, etc., and the Canon of the Mass. The music is given only for those parts which are sung by the Priest at the Altar. The portions of the Mass sung by the Priest are called *Accentus*, those sung by the choir, *Concentus*.

The Gradual (*Graduale* or *Liber Gradualis*). This book contains all the Mass-music appointed for the choir: Introits, Graduals, Alleluia-Verses, Tracts, Sequences, Offertories, and Communions, as well as the Ordinary of the Mass.

The Antiphoner (*Antiphonarium*). The complete form of this book would include all the chants of the Divine Office, from Matins to Complin. But the volume commonly called the Antiphoner, or more correctly Vesperal, contains the music for Vespers and Complin only.

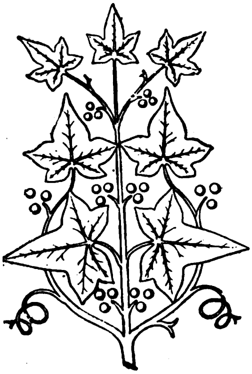
The Pontifical (*Pontificale Romanum*) contains the text and music for all the functions performed by a Bishop.

The Ritual (*Rituale Romanum*). This book contains the rites for the admistration of the Sacraments, for the Burial service, for processions, and for the various Blessings. The Processional, and the Burial service are, for convenience, generally published in a separate form.

The Psalter (*Psalterium Romanum*) gives the Psalms of the *Officium de tempore*, as well as the Hymns of the entire year, and the Office of the Dead.

The *Directorium Chori* is the standard text-book for all the tones of the Mass and Office, such as: Collects, Epistles, Gospels, etc.

The Martyrology (*Martyrologium Romanum*) gives the lists of the Saints commemorated each day. The Martyrology is sung or read every morning at Prime, in Cathedral and monastic Churches.



APPENDIX.

BROKEN MEDIATIONS OF PSALMS.

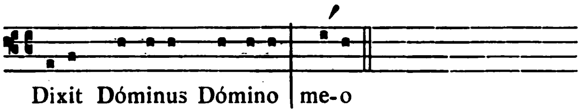
The broken mediation may be employed in certain cases when the medial cadence ends with an accented syllable, i. e. with either a monosyllable or a Hebrew word (undeclined).

MEDIATIONS OF ONE ACCENT.

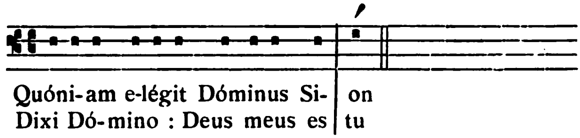
In the 2nd, 4th, 5th, 6th and 8th modes, the mediation is *shortened;* that is to say, its last note is omitted, and the accented monosyllable, or the last syllable of the Hebrew word is set to the accent-note.

The shortened mediation is always used, in the above modes, with verses ending with a Hebrew word or with a monosyllable.

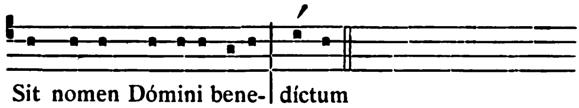
2 and 8
Ordinary med.


Dixit Dóminus Dómino | me-o

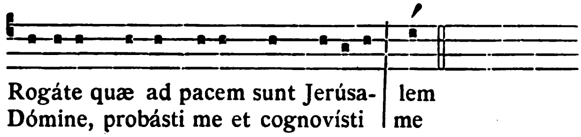
Short med.


Quóni-am e-légit Dóminus Si- | on
Dixi Dó-mino : Deus meus es | tu

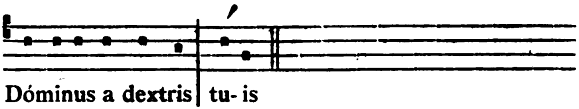
4.
Ordinary med.


Sit nomen Dómini bene- | díctum

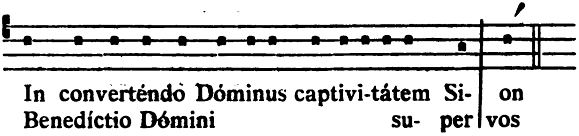
Short med.


Rogáte quæ ad pacem sunt Jerúsa- | lem
Dómine, probásti me et cognovísti | me

6.
Ordinary med.


Dóminus a dextris | tu- is

Short med.

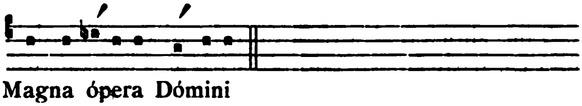

In convertendo Dóminus captivi-tátem Si- | on
Benedíctio Dómini su- per | vos

MEDIATIONS OF TWO ACCENTS.

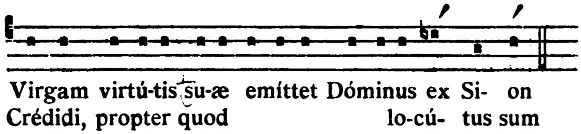
In the 1st, 3rd, 7th and *Peregrinus* tones, the mediation is *broken* that is to say, a *middle* note of the cadence (the note after the first accent) is omitted.

RULE. The singing continues on the tenor as far as the third syllable from the end of the mediation. The last three syllables are fitted to the three notes of the broken cadence.

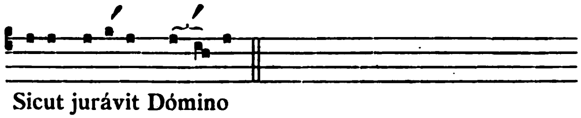
1.
Ordinary med.


Magna ópera Dómini

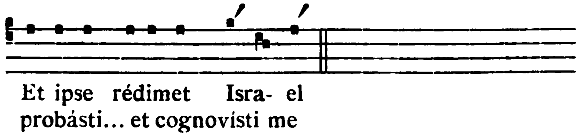
1.
Broken med.


Virgam virtú-tis su-æ emíttet Dóminus ex Si- on
Crédidi, propter quod lo-cú- tus sum

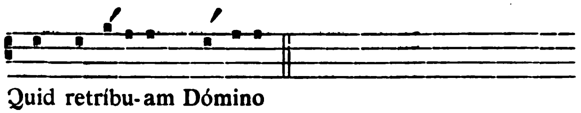
3.
Ordinary


Sicut jurávit Dómino

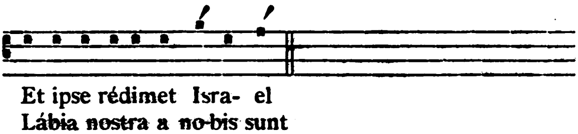
3.
Broken


Et ipse rédimet Isra- el
probásti... et cognovísti me

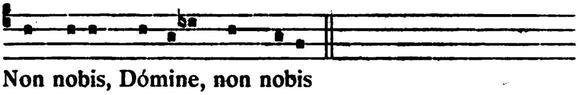
7.
Ordinary


Quid retríbu-am Dómino

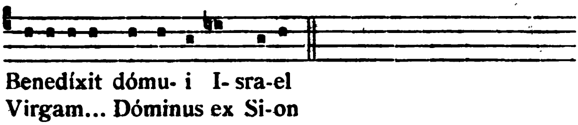
7.
Broken


Et ipse rédimet Isra- el
Lábia nostra a no-bis sunt

P.
Ordinary

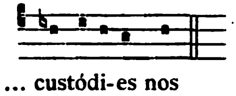

Non nobis, Dómine, non nobis

P.
Broken


Benedíxit dómu- i I- sra-el
Virgam... Dóminus ex Si-on

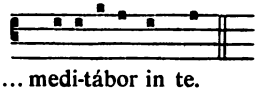
EXCEPTIONS. 1. If the final monosyllable be preceded by a word accented on the antepenultimate, the usual form of mediation is employed. Thus:

1.


... custódi-es nos

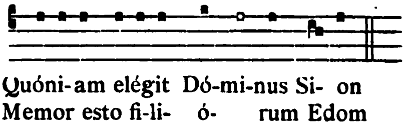
2. When a mediation ends with two monosyllables, the broken mediation is not employed. Thus:

7.


... medi-tábor in te.

3. When the final Hebrew word is a dissyllable and the word preceding it has the accent on either the penultimate or the antepenultimate syllable, the broken mediation is not used. Thus:

3.


Quóni-am elégit Dó-mi-nus Si- on
Memor esto fi-li- ó- rum Edom

The above exceptions refer only to mediations of two accents.

PART II.

THEORY OF RHYTHM.

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PART II.

Theory of Rhythm.

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CHAPTER I.

Introductory.

A detailed study of Rhythm has been reserved for the concluding pages of this little work, not as being an unimportant matter, but because the limits of an elementary Grammar seemed naturally to exclude the elaborate treatment of a subject, which is not without difficulty. It may, however, be said, for the student's consolation, that the interest of the matter is an overbalance to its difficulty.

The following pages are an attempt to show how the universal laws of Rhythm may be applied to the Gregorian melodies. There may be some readers who will feel a certain regret at seeing these venerable melodies subjected to a strict analysis, such as might be applied to any modern masterpiece. But, after all, is not the possibility of such an analysis a proof of perfection of structure? Do we love any the less a noble Beethoven movement, because we can trace in every detail the secret of its formation? Do we not rather admire the creative skill, which, while it is controlled and ruled by strict canons of art, can produce a free and spontaneous flight of genius? The same remark applies to the structure of the Plainsong melodies. The chant need not lose, in its interpretation, any of the stately freedom of oratorical Rhythm, while the singer will gain by being able to account intelligently to himself for what he hears and sings.

This summary of the general principles of Rhythm, and of their application to Plainsong, may encourage some of our readers to pursue further a most profitable study; it may, at least, lighten the burden of beginners, bewildered by a new terminology, and disheartened by the difficulty of the subject.

By way of introduction, a few words may first be said regarding the nature of sound, since sound is the medium of musical Rhythm.

A sound is formed of four distinct elements, viz :

Duration (Quantity)	long or short notes.
Pitch (Melody)	high or low notes.
Intensity (Dynamy)	strong or weak notes.
Quality (Phonetics)	notes of varing tone-colour.

1. The Quantitative element is the most important in connection with Rhythm, since it regulates the duration of notes.

2. The Dynamic order is manifested principally in the *crescendo* and *decrescendo* of the phrase, and the varying force of the Rhythmic accent. (These two elements may produce a rhythmical effect, without the aid of either melody or tone-colour.)

3. The Melodic order deals with intervals of sound, and their pitch (high or low); with the scales, and the melodic system of the Modes.

4. The Phonetic order includes, in instrumental music, all the different *timbres* of the several instruments; in vocal music, the varying tone-colours of the several vowels, and of individual voices.

As far as Rhythm is concerned, sounds are, in themselves, indifferent; they become rhythmical according to the place they occupy in the rhythmic scheme. In other words, Rhythm does not consist, as we hope to show, in the alternation of strong and weak beats, of high and low sounds, but in the sense of motion imparted to certain notes (or syllables), and the sense of rest attached to certain others. Properly speaking, therefore, Rhythm is the outcome of a fifth order, which may be called Motion, or the Cinetic order, or simply, the Rhythmic order.

It need scarcely be said that this minute analysis of sound is merely a mental process, or that the component elements of a sound have no separate existence; but the detailed examination of these elements is an important aid to acquire a clear idea of the power of sound in Rhythm.

After this preliminary remark, we may proceed to the study of Rhythm proper.

1. **Sphere of Rhythm.** First of all we may enquire what is the sphere of Rhythm. To this M. Gevaert replies that its domain is in those arts which are produced in successive

units of time, and of which the special attribute is *movement.* These arts are: Music, Poetry, and Dancing; they were called movement-arts, or musical arts, and the same rhythmic laws were applied to them all. Professor Max Müller says: " In every literature, as far as we know, poetry came first, prose second. Inspired utterance requires, nay produces, rhythmic movements, not only of voice (song and prosodia), but of the body also (Dance). In Greek, chorus means dance, measured movement, and the Greek choruses were originally dances; nay, it can be proved that these dancing movements formed really the first metres of true poetry. Language itself bears witness to the fact that the oldest metres were the steps and movements of dancers. As the old dances consisted of steps, the ancient metres consisted of feet. Even we ourselves still speak of feet, not because we understand what it means, but simply because the Greeks and Romans spoke of feet, and they said so because originally the feet really marked the metre." [1]

2. Definition of Rhythm. Plato defined Rhythm as " the order of movement", and, as we shall see, the definition includes all that can be said; but, to illustrate the text, we must go back to elements, and analyze all that makes up this *movement,* and this *order* in music.

We may begin by briefly mentioning these elements, which will be the basis of our whole enquiry.

1. A series of individual *sounds* or beats (fundamental units).
2. The grouping of these sounds into *primary rhythms,* or rhythmical bars.
3. The grouping of primary rhythms into two-bar groups.
4. The grouping of two-bar groups into sections, or half-periods.
5. The grouping of sections into a *period.*
6. The grouping of periods into a *musical piece.*

* * *

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[1] *Auld Lang Syne.* p. 36 (3rd edition). Quoted by Mr. LUNN: *The voice, p.* 75.

CHAPTER II.

The Individual Beat.

The first element of all rhythm is the individual beat.

To give a distinct sensation of time these beats must be repeated, and the intervals of time separating them must be neither too close nor too distant.

This individual beat[1] is the unit, the basis of all rhythmic forms.

As to length, the individual beat has no fixed standard; the length is regulated by the general rhythm of the whole phrase. If a relative standard is to be named, we may say that an ordinary short syllable of a Latin word would be the proper duration. In transcriptions of Plainsong into modern notation, the single beat is translated by a quaver.

A mere series of such beats,[2] equal in length and in intensity, cannot produce Rhythm : ♪ ♪ ♪ ♪ ♪ ♪ ♪; there is no relation between the beats, no cohesion, therefore no Rhythm. The function of Rhythm is, in fact, the co-ordination of these units, and our enquiry will therefore be concerned with the process of unifying and bringing together the separate atoms of sound. Rhythm is above all things synthetical;[3] this quality is seen even in the simplest rhythmic forms, and is found in its perfection in the fullest development of which these forms are capable. The definition of Rhythm as "proportion of divisions" is analytically correct, but the final end of such distinctions, or divisions, is unity. As Dr. Riemann says : "The important point is not distinction but fusion."[4] This is so true, that even in an indefinite succession of isolated sounds (such as the ticking of a clock) the ear, by virtue of a certain innate sense, finds a certain rhythm, and groups the beats at will, sometimes in one way, sometimes in another, — the sounds themselves remaining all the time perfectly distinct. This is what has been aptly called subjective Rhythm. " By a natural impulse we could hardly imagine or bear such a sequence of pulsations without dividing it into certain definite groups, to give life and attraction to it." [1]

---

[1] Not to be confused with the rhythmic beat, of which we have yet to speak.

[2] It must be borne in mind that the individual beat in Plainsong is indivisible : it may be slightly lengthened; it may be doubled; it may be trebled; but it can never be divided as it may in modern music.

[3] Rhythmica (pars) est, quæ requirit in concursione verborum, utrum bene sonus an male *cohæreat.* (*Cassiodorus*, *de Musica.* Gerb. Script. I., 16.)

[4] *Musik. Dynamik*, p. 98.

And Dr. Riemann says: "We cannot deny that the idea of partitioning off a space of time into comparable sections is suggested to man by nature; the change of day and night, and the recurrence of the seasons, are, on a large scale, what the undulating movements of a twig moved by the wind, or the regular beat of the flying bird's wings, or the hoof-beats of the horse, or the beating of the human heart, are on a small scale. [2] Indeed, our real clock is the heart." [3]

And again: " The necessity of dividing a melody into small sections arises, in the first instance, from the impossibility of comprehending anything passing in time otherwise than in small fragments. At least, the conscious comparing of, and the pleasurable application to, the change of pitch and strength of tone, would hardly be possible, unless, by a perceptible division, occasion were given to look back, at a certain moment of time, to what had passed." [4]

* * *

---

[1] PAUER. *Musical Forms.* p. 7, 8.

[2] Quiquid loquimur, vel intrinsecus venarum pulsibus commovemur, per musicos rhythmos harmoniae virtutibus probatur esse sociatum.
(S. ISIDORI. *Sent. de Musica.* Gerbert, Scriptores, I., 20)

[3] *Catechism of Musical Æsthetics.* Translated by Rev. H. BEWERUNGE. p. 25.

[4] Op. cit. p. 26.

CHAPTER III.

The Rhythmic Bar.

The individual beat is the *prima materies* of all rhythmic form. The first figure to be evolved from it is the Rhythmic Bar, or, as it may also be called, Primary Rhythm: this we must now study, for "everything depends on the sharp comprehension of the smallest symmetries." [1]

The Bar [2] has two forms: *a*) the even, or spondaic, or binary; and *b*) the uneven, or iambic, or ternary.

"The smallest symmetry in music is the juxtaposition of two units of counting, of which the second is felt as contrasting with the first." The first part of a Bar is called the Arsis, impulse, rise, flight; the second is called the Thesis, the rhythmical ictus, the relapse, fall, remission. The essence of a Bar is to have only one Arsis and one Thesis. Each Bar must be composed of at least two individual beats (equal or unequal): ♪ ♪ — ♪ ♩. Single notes of the value of two or three beats will not answer the purpose, because a solitary note gives no sense of motion, and motion is the essence of Rhythm.

The second of the two notes has, as Dr. Riemann remarks, a concluding force, and such concluding notes are " made more intelligible to the ear by a slight prolongation, a lingering on them. This lingering, if prolonged to the extent of doubling the concluding time-value, has as its result the

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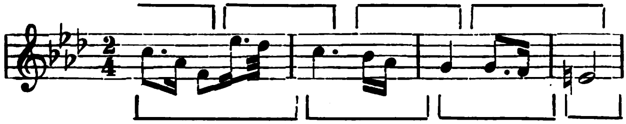
[1] RIEMAN, op. cit. p. 32.

[2] The term Bar is used in these pages to indicate the smallest rhythmic figure, and is not therefore to be understood in the sense attaching to the word in modern music, in which the Rhythm and the bar are frequently quite distinct things. In the following example, the upper slurs mark the rhythmic divisions, the lower the bars.



This example is borrowed form PROUT'S *Musical Form*.

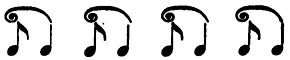
prototype of triple time," i. e. the ternary, or uneven, or iambic rhythm: ♪ ♩ ♪ ♩ . If the lingering does not amount to a doubling of the concluding time-value, its result is the binary, or even, or spondaic rhythm: ♪ ♪ ♪ ♪.

A good deal of misconception having arisen from the want of a clear understanding of the sense in which the terms Arsis and Thesis are employed in Plainsong, it will be useful to mention the various meanings which have at different times been attached to the words, and to fix the sense in which they are used in these pages.

The ancient Greek and early Roman writers understand Arsis and Thesis of the movement of the hand or foot in beating time. The downbeat (Thesis) marked the "accented" portion of the metrical foot, just as in modern usage. The later Roman Grammarians took the terms with reference to the raising and lowering of the voice. Hence Arsis with them referred to the accented portion of the foot. Their terminology, therefore, was strictly opposite to that of the earlier period. A few writers used the terms in this way: that they always called the first part of a foot Arsis (in Latin *sublatio*), and the second, Thesis (*depositio*). In modern times philologists are taking the terms in the sense of the later Roman Grammarians, while musicians generally employ them in the more ancient sense. [1]

Our meaning of the terms is akin to that of the ancient Greeks and the modern musicians; but we use them with strict reference to *movement*. Any note is Arsis, therefore, when, and inasmuch as, it leads on to a following note; and any note is Thesis, when, and inasmuch as, it represents the end of a movement.

A. **Ternary or iambic rhythm.** We begin with ternary rhythm, because it is the most natural form, "the Iambic being of all metres the most like prose, as is proved by the fact that in conversation one with another we employ Iambics most of all metres." [2]

The scheme of ternary rhythm is: 
If we sing a passage like the above, we feel that the two notes

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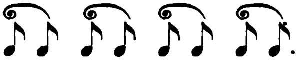
[1] See, for this subject, CHRIST'S *Metrik der Griechen und Römer.*
[2] *Aristotle's Poetics*, WARTON'S translation, p. 15.

joined by a slur are closely connected: the first (the short note) is a starting-point, an Arsis, an *élan* and is light; the second (the long note) is an end, a resting-place for the voice, a Thesis, and is heavy. Here then we have the first synthetical result of rhythmic movement.

B. **Binary or spondaic Rhythm.** The second form of primary rhythm is the spondaic or binary. The scheme is: . It is practically a contraction of the more natural and spontaneous ternary figure, the sense of rest on the second note being less marked, though still perceptible to the ear. The movement does not stop on the second beat, but one feels that it *might* stop there. The spondaic rhythm, while lacking the bounding motion of the iambic, has its compensation in the dignified, measured movement which characterizes it. "It has the perpetual authority of correspondence with the deliberate pace of man, and expression of his noblest animal character in erect and thoughtful motion: all the rhythmic art of poetry having thus primary regard to the great human noblesse of walking on feet."[1]

In one essential point the two forms are identical: both have the same motion, — a first note marking a start, a rise; a second producing the sense of rest or fall. In both the starting-note is light, and the second is heavy with a tendency to prolongation. Binary Rhythm has one beat for its Arsis, and one for its Thesis; ternary Rhythm has one beat for its Arsis, and two for its Thesis.

All forms of Rhythm may be reduced to these two types. According to Dr. Riemann, they may be still further simplified, and may be regarded as two varieties of one and the same fundamental form, — as one movement, with a beginning and an end. This *motion* is the most spiritual element of all Rhythm; in fact, it *is* Rhythm, and when the student has grasped that, he has got at the essence of the subject. Rhythm is indeed the symmetry of music, but it is symmetry in motion, being, above all things, the art of beautiful movement, whether in sound (music and poetry), or in action

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[1] RUSKIN, *Elements of Prosody*, p. 4.

(dancing). For, motion is of several kinds; to take two cases only: it may be local, as is the motion of bodies from place to place; or it may be vocal, the motion, in the latter case, resulting from the passing of the voice from one syllable to another. Thus the voice moves in singing, as the body in walking or dancing. There is of course this difference between local and vocal motion, that the former falls entirely under the observation of the senses, while the latter exists mainly in the perception of the mind. This motion of the voice is, like the voice itself, immaterial; hence its subtle power, its delicacy, its suggestiveness. It is because material comparisons have been so much employed to describe Rhythm, that the true sense of Rhythmic motion has been so little understood. We are usually told (and we ourselves have used the same expression in former books), that Rhythm is the result of an accent, a strong beat, recurring at certain intervals, and dividing time, to use a common simile, as do the strokes of a hammer on the anvil. But if we take up any good music, we find nothing at all resembling the stroke of a hammer on every so-called strong beat. (We are not, of course, speaking of popular melodies or Dance music). In Plainsong such a thing would be still more disastrous. Can we imagine (except as a parody) one of the beautiful and elaborate phrases, say in a Gradual, with a hammer-stroke accent on the first note of every rhythmic division? True, we want something to mark the steps of the movement, but there are other similes which might be more fittingly employed. A feather may fall to the ground; it makes no impression, it has no resonant result, yet it *falls*, it rests, it has found its Thesis. Again, the footfall of man may be heavy, but it may also be extremely light and elastic. We have all heard of the footfall which was "like dew on the gowan lying". "The Beautiful", says Nietzsche "is light; all divine things walk on dainty feet."[1] Plainsong Rhythm might be aptly illustrated by the flight of the bird, which calmly and gracefully beats the air with its wings. As a matter of fact, however, any material illustration is inadequate to describe our voice-motion, our most spiritual mode of expression, for in artistic Rhythm we have a perception, a manifestation, of our inward feelings, and, as Dr. Riemann says: "This transformation of anything perceived into feeling is the more easily done in the case of the audible than in that of the visible, because the audible is not extended in space, but passes in time, and presents itself even in the mere psychological perception as being in constant transition. In reality, indeed, every visual as well as auditory impression is a *nervous* affection. But the former requires time only to obtain a more perfect and more detailed picture, which may be complete in the first moment. The action of, hearing, on the other hand, consists essentially in connecting auditory impressions following one another, or, to speak more generally, in observing the temporal course of the sounds."[1] It is on this account that the definition of Rhythm as movement is more satisfactory than any other.

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[1] Quoted in *Revue musicale*, 2, p. 75.

With regard to the terms to be employed for the two parts of the rhythmic movement, Riemann calls them, respectively, the *light* and the *heavy* beat (*leicht und schwer*), as he speaks of the *Auftakt* and the *Schwerpunkt*. But he himself prefers Dom Mocquereau's expressions *élan* and *repos*, as being more universal and more philosophical, since they express the mutual dependence of the two parts, which parts stand to each other in the relation of cause to effect. Equivalent terms in English would be perhaps, as we have already said, *rise* and *fall*, or *impulse* and *relapse*, or *motion* and *rest*, or the common designation of *up* and *down* beats. But whatever we call them, these two parts are the very essence of the Rhythm of all times and all countries. "The Rhythm which is in itself pleasing," says Hoffmann, "lies in the change of the succeding parts of time, according to the law of exertion and rest."

From what has been said it follows that the rhythmical impulse and relapse are inseparable: i. e. that an Arsis necessarily calls for a Thesis, that a beginning supposes an ending. Of the two the relapse is practically the more important, since without it the Rhythm does not end. It seems scarcely necessary, then, to say, that every Bar, or Primary Rhythm, and every development of the same, must end with a Thesis.

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[1] *Catechism of Musical Æsthetics*, p. 15.

At the same time it must be remarked that frequently a phrase *begins* with a Thesis. In this case, the Bar is incomplete, since, as has been said, a single note cannot make a Bar. Borrowing Professor Prout's term for an analogous procedure in modern music, we may call this the elision of the Arsis. In a sense, of course, the first note of a piece must be Arsis, a beginning, just as the last must be Thesis, an end. But it need not be Arsis in the sense of the Rhythmic Bar of which we are speaking here, that is, it need not lead immediately to the next following note. It may find its complement in the Thesis of the next bar. It is, therefore, Arsis in a higher sense, as we shall see in the following chapters; it is Thesis in the sense of the simple bar.

CHAPTER IV.

The Compound Beat.

We have now to follow the development of Primary Rhythm, of which so far we have examined only the simple forms.

It has been said that a Bar is a rhythmic figure whose essential character is to have only one Arsis and one Thesis, and which, in its simple forms, is composed of two or three beats.

A compound primary rhythm also has only one Arsis and one Thesis but each of these may be compound, i. e. may consist of two or three notes.

Simple Arsis or Thesis: ♪

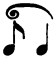
Compound Arsis or Thesis: ♫ or ♪♪♪

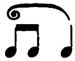
The compound binary beat (Arsis or Thesis) may be expressed in two forms: ♫ the distinct, and ♩ the contracted.

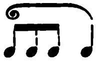
A compound ternary beat may be written in three ways: ♪♪♪ the distinct form; ♩ the contracted form; and ♪ ♩ or ♩ ♪ the mixed form.

Thus the compound beat is simply a development of one of the two parts (Arsis or Thesis) of a Primary Rhythm.

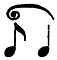
Development of Arsis:

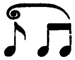
simple beat: 

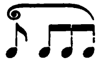
compound binary beat: 

compound ternary beat: 

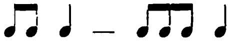
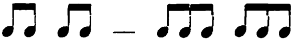
Development of Thesis:

simple beat: 

compound binary beat: 

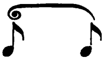
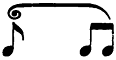
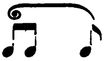
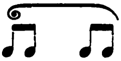
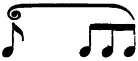
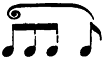
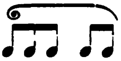
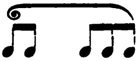
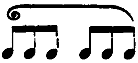
compound ternary beat: 

All these forms belong to Primary Rhythm, because, in spite of the number of notes, they have each only one Arsis and one Thesis, the greater number of notes simply bringing into greater prominence one or other of the parts. The question of the compound Thesis at once suggests the subject of Feminine Endings. When a rhythmic division ends on an unaccented note following the accented note to which the cadential effect attaches, the ending is called *feminine*. The feminine ending is, therefore, a prolongation of the masculine, which latter always ends on a simple Thesis, while in the former the Thesis effect comprises the two or three notes of the compound beat.

Masc. endings : 
Fem. endings : 

A Scheme of Plainsong Rhythm.

1. — Simple Rhythm.

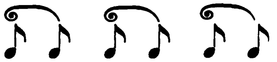
Nos.	*Extent.*	*Division.* *A.* *T.*	*Beats to Arsis.*	*Beats to Thesis.*
1.	2 units		1	1
2.	3 units		1	2
3.			2	1
4.	4 units		2	2
5.			1	3
6.			3	1
7.	5 units		3	2
8.			2	3
9.	6 units		3	3

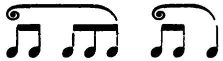
CHAPTER V.

Compound Rhythm.

With the subject of Compound Rhythm we come to the Compound Bar.

DEFINITION. A bar is compound when it contains more than one Arsis or Thesis, i. e. when it includes more than two (simple or compound) *beats*. The Rhythmic Bar (simple or compound) when repeated several times, is as distinct, as isolated, as the individual beat which we considered at the beginning of this study.

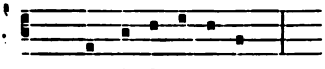
1.  = Simple Bars.

2.  = Compound Bars.

But this is not their final form; we do not, when singing a Phrase, for instance, pay attention to each little rhythmical figure. The study of those elementary figures was, of course, necessary for a clear comprehension of the nature of Rhythm. A person who wishes to play an instrument, must begin by learning the name of each note, and all the multitudinous signs employed to express the melody, the time, etc.; but all the knowledge so laboriously acquired is valuable only as a means of enabling the student to play with facility. When once he has become proficient in the use of his instrument, he need trouble little about minutiae which formerly engrossed all his attention. The same remark applies to the study of Rhythm, and this is the point at which the student must pass on to less minute, and much more artistic aspects of his subject. Each of the following examples (which correspond melodically with the figures shown above) is one Compound Rhythm, one rhythmical movement.

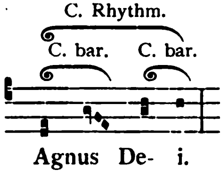
In the first example, the unity results from the fact that the Thesis of the movement is, so to say, deferred. Thus, instead of having an Arsis followed immediately by a Thesis, we may consider notes marked A. and B. as *arses*, and only the final note, marked C, as Thesis. The reason of this is, that every rhythmical figure is *one movement*, comprising a beginning and an ending, and has concluding force only when the end or Thesis is reached.

In the second example, the unifying element is the melody, or the logical sense of the words.

1.  Simple Bar.

Magni- fi-ca-tus est.
A B C

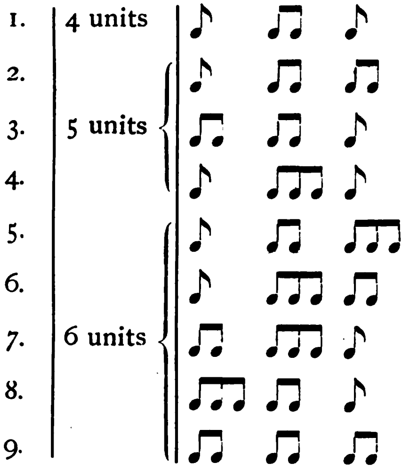
(1st *Vesp. of Christmas*)

2.  Compound Bar.

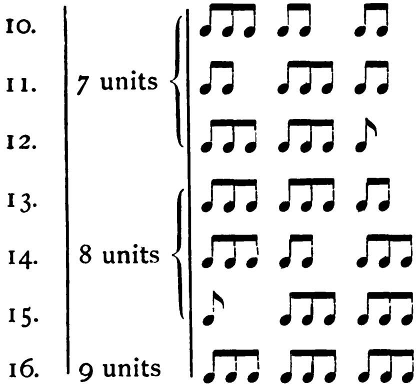
C. Rhythm.
C. bar. C. bar.
Agnus De- i.

The following table shows the chief forms of Compound Rhythm.

SCHEME OF COMPOUND RHYTHM.



1.
4 units
2.
3.
5 units
4.
5.
6.
7.
6 units
8.
9.



and so on.

For the application of Compound Rhythm, the reader is referred to Chapter VII., where Sections and Phrases will be treated.

It is to be remarked that the ampler the rhythmic phrase becomes, the more important becomes its final thesis. It is by these resting-places, especially by those which have their last note prolonged, that the sense of the rhythmical distinctions is brought home to the listener's mind.

Rule. The end of every rhythmic division is marked by a long Thesis, and the length of this Thesis is in exact proportion to the importance of the division which it concludes.

The union of several compound rhythms makes a musical phrase, the length of which is regulated approximately by the duration of a breath.

Binary, Ternary, and mixed Rhythms.

From what we have already learned of the elementary and component parts of Rhythm, it is clear that all rhythm-movements must necessarily be binary or ternary. The composer is free to choose one or the other, or even to mix them. All three manners are good, all have their counterpart in Nature.

In Plainsong and in prose, binary and ternary measures are mingled in the same piece, and this is *free* or *mixed* rhythm. " As a matter of fact rhythm is older than the plain measure, that is to say, the oldest melodies did not move in equal and unvaried units of time, but in *simple rhythms* repeated regularly, as has been proved alike in the case of ancient Greek music, and in that of the Western music of the Middle Ages. "[1]

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[1] RIEMANN'S *Catechism.*

CHAPTER VI.

Sections and Phrases.

Coming now to consider the larger rhythmical forms, we find the same synthetical results as we have already remarked in the smaller figures.

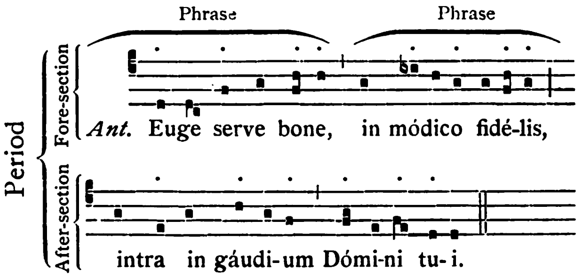
A Period is formed, as has been remarked, by the grouping together of Sections, or Half-periods, which may, in their turn, be subdivided into Phrases. The two (Sections and Phrases) may be conveniently studied together.

A Phrase is a musical unit, and it may consist of one, two, or four bars.

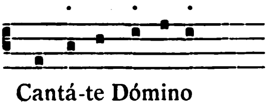
The elements which go to make the Phrase are: The Rhythmic scheme, the Melody, Intensity, and Pause. The three latter will be described in the next chapter, and the reader has only to apply to the Phrase what will be remarked about their influence on the Period. A word must, however, be said regarding the Rhythmic scheme, since in the Phrase its office is of the greatest importance. In fact, it is Rhythm which *makes* the Phrase.

The bars and bar-groups, already analyzed, are so combined, that the voice is carried irresistibly through the Phrase, guided by the literal, rhythmic, and melodic sense of the passage.

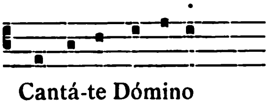
Take, for example, the following Antiphon:


Phrase
Phrase
Period
Fore-section
After-section
Ant. Euge serve bone, in módico fidé-lis,
intra in gáudi-um Dómi-ni tu-i.

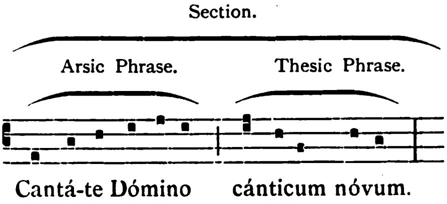
But besides this minute analysis of the Phrase, there is another aspect, which reveals still more clearly its unity, and its general form. The complete Phrase has its Arsis and Thesis, just as the complete bar has. The arsic portion leads up to the thesic. In this way, notes which, in an elementary analysis, are called thesic, will, in a larger sense, for instance in a Phrase, be arsic, relatively to what follows. To quote a well-known example: in the first Phrase of the following Antiphon, the Thesis falls on the syllables: *ta*, *Do*, and *no*: with a pause after the last.



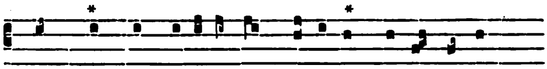
Taking the passage as a Phrase, however, the syllables *ta*, and *Do* are arsic, leading on to the Thesis of the Phrase on *no*.



Again, if we analyze the two-phrase Section: *Cantate Domino canticum novum*, we find that the whole first phrase: *Cantate Domino*, is Arsis to the second phrase: *canticum novum*.

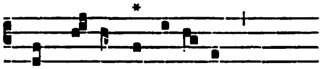


Another element of unity in the phrase is the rather frequent coincidence of the Thesis (in the Rhythmic Bar) with the final syllable of words. When this occurs, the words become welded together with an excellent rhythmic effect. For instance, in the following example, the two phrases: *tamquam advenientis* and *Spiritus vehementis*, the theses on the syllables: *quam* and *tus* carry the voice on to the following word.

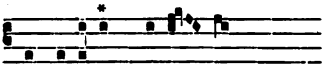


tamquam adveni-éntis spí-ri-tus vehe-méntis. *Lib. Us.* 473.

The following instances may be quoted out of many:



In his érgo di- ébus. *Lib. Us.* p. 254.



consí-li- um fecé- runt. *Lib. Us.* p. 312.

CHAPTER VII.

The Period.

The normal Period (oratorical or musical) is composed of two Sections, or Half-periods, which may comprise one or more Phrases. In modern music this principle is represented by the eight-bar sentence, the effect of which is entirely satisfactory to the ear, " because the balance and counterpoise of the members of a sentence is a law of nature. [1]" Analyzing the elements which make up the unity of the Period, we find that they are mainly five-in number, viz: 1. The Rhythmic scheme; 2. The Melodic scheme; 3. The Dynamic progression; 4. The Proportion of the component parts; and 5. The Proportion of the pauses occurring in the Period.

1. *The Rhythmic scheme.* Bearing in mind that Rhythm is above all things movement, we must seek this movement on a large scale, and we shall find that it is essentially the same, in its nature and in its results, as we have seen it to be in the smallest rhythmic figure. Here again we have Arsis and Thesis, movement and repose, — the first part, the Arsis, always bearing us on to the second, the Thesis, in which alone there is finality. The same is found in the Period: we have in it arsic and thesic Sections, each as distinctly arsic or thesic as is the single note of the simplest rhythmic figure. In the same way as an Arsis may be omitted, or rather understood in a bar, so a Period may at times begin with a Thesis. The reader is referred back to the preceding chapter for details of the Rhythmic scheme.

2. *The Melodic scheme.* Just as in speaking or reading the course and end of a period are marked by varying tones of voice, so also in Plainsong the shape of a Period is indicated by the form of its melody, which thus unites together its different parts. This melodic sense is brought home to the mind chiefly by the cadences, which are at times so strongly marked as to be distinct musical rhymes.

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[1] *Musical Form* by E. PROUT, p. 100.

3. *The Dynamic progression.* This introduces the element of force, which is practically inseparable from melody. A Period must be distinguished by varying degrees of intensity in the vocal movement. Just as in a word there is one accented syllable marked by the voice, and other syllables over which the voice seems to glide, so in every phrase there is a word, and in every Period a phrase, which must be brought out in the same way. The dynamic element gives full effect to the Period, and makes its divisions more distinct. "Each small tone-figure will represent, in dynamic rather than in tonic aspect, a growing and subsequent vanishing away; it will, as regards strength, develop in a positive direction, to a certain culminating point, and then take a retrograde course."[1]

It is important to remember, in this connection, that this necessary element of force must be distributed over the whole Period. In practice great discretion is required; there must be no straining after effect, no sudden *sforzando* or *pianissimo*, no striking contrasts; but the shades of varying intensity must be fused and blended like the colours in the rainbow. In fact, the only object of such intensity is, to phrase the melody, and, having done that, it has no further office.

As a practical guide to singers, it may be remarked that, in each phrase or Period, the culminating point of the *Crescendo* is the highest accented note of the melody.

4. *Proportion of parts.* In Plainsong we do not find the strict proportion of poetry or modern music, but the free and natural proportion of the oratorical period. Guy of Arezzo remarks that the neums and distinctions should have a certain likeness and correspondence. This likeness is founded on the numerical proportion of the notes, and on the relative duration of the pauses occurring in the Period.

Numerical proportion of sounds. It has been remarked by Dom J. Pothier that Gregorian pieces divide themselves, from this point of view, into two classes: metrical chants *(procurati, metrici)*, and prose chants. The metrical, or quasi-metrical pieces, are those in which the divisions are alike, or nearly alike, especially with regard to their length and to the duration of the pauses which mark them off.

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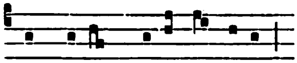
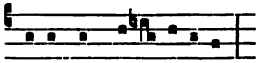
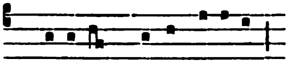
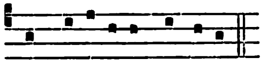
[1] *Catechism of Musical Æsthetics* p. 41.

1.

8 syllables, 11 notes.
Sanctó-rum ve-lut áquilæ,

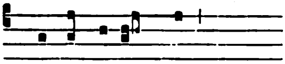
2.

8 syllables, 9 notes.
juvéntus renovábi-tur;

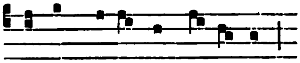
3.

8 syllables, 9 notes.
Florébunt sic-ut lí-li- um

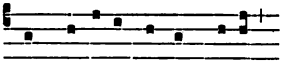
4.

8 syllables, 8 notes.
in civi-táte Dómini.

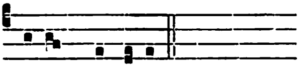
(Lib. Us. p. 620.)

It will be remarked that in the above Antiphon the phrases are all perfectly alike as regards the number of syllables, and are saved from being strictly metrical only by the varying number of notes in the first.

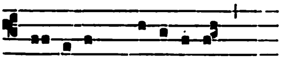
1.

5 syllables, 9 notes.
Qui séquitur me

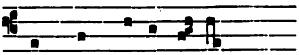
2.

8 syllables, 12 notes.
non ámbu-lat in té-nebris

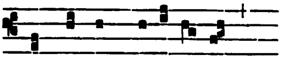
3.

8 syllables, 9 notes.
sed habébit lumen vitæ

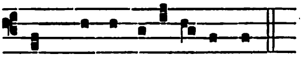
4.

5 syllables, 7 notes.
di-cit Dóminus.

(Lib. Us. p. 591.)

1.

7 syllables, 10 notes.
Lá-pides pre-ti- ó-si

2.

6 syllables, 9 notes.
omnes mu-ri tu- i,

3.

7 syllables, 13 notes.
et turres Jerú-sa-lem

4.

8 syllables, 11 notes.
gemmis ædi-fi-cabúntur.

(Lib. Us. p. 690.)

In all these examples the melodic divisions are almost equal *(pene commensurabiles)*. The reader will have remarked in the second example, the correspondence, as to the number of syllables, between the first and fourth, and the second and third phrases.

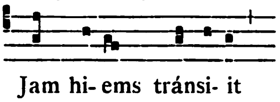
But not all pieces are so regularly constructed; in some we find phrases of mixed lengths; yet, in spite of such variety, we recognize a harmonious and proportionate arrangement, which is akin to the flow of well-measured prose, and without which there could be no music. These are *prose* pieces. The following are examples of this class of melodies.

The Antiphons: *Lux perpetua.* (Liber Usualis, p. 590.) *Et respicientes* (p. 416.) *Respondens autem Angelus* (p. 415.)

Not unfrequently the melody comes in to equalize apparent disproportions by adding certain notes to those members which are short with regard to syllables.

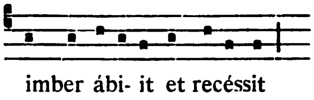
6 syllabes, 9 notes.

1.



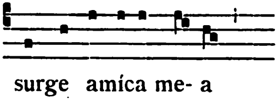
9 syllables, 9 notes.

2.



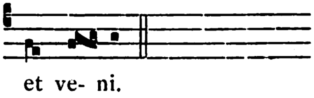
7 syllables, 9 notes.

3.



3 syllables, 7 notes.

4.



(Lib. Us. p. 682.)

5. *Proportion of pauses.* This is one of the most important practical factors in Rhythm. Ruskin has well remarked, "there is no music, that I know of, in a rest, but there's the *making* of music."

A pause may be made sensible to the ear in two ways, which, rhythmically, are identical: either by a prolongation of the final note of a group or phrase *(mora ultimae vocis)*, or by a silence, with or without a breath.

It must be remarked, first of all, that all pauses are to be regulated strictly according to the movement of the piece in which they occur. This strictness does not interfere with freedom of interpretation; freedom is not licence, and the distance between the too short and the too long pause is not great. In modern music, every note-value has its corresponding rest, and the rests are part of the time-scheme; so also in Plainsong, there is a direct relation between notes and pauses, — pauses having the same quantitative value as the notes they divide. This value is regulated by that of the single note, for the movement of the melody has so accustomed the ear to that value, and to its binary and ternary groupings, that the pauses fall naturally into the same conditions. Pauses, then, will equal one, two, or three beats, as has already been explained on a previous page. (p. 38.)

The normal Period may be represented thus :

Period

Section Section

2-bar group 2-bar group 2-bar group 2-bar group

Bar Bar Bar Bar Bar Bar Bar Bar

A.T. A.T. A.T. A.T. A.T. A.T. A.T. A.T.

1 2 3 4 5 6 7 8

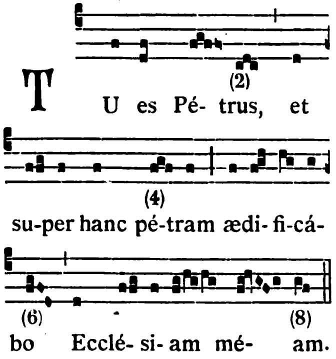
Following the example of Dr. H. Riemann, we may use the numbers written under the scheme as a convenient means of marking the analysis of melodies, taking the numbers as symbols of what they indicate in the scheme. The most important numbers are 4 and 8, signifying the end of two Sections, of which the second answers the first. We shall use them, therefore, in that sense, irrespective of whether a Section contains four rhythmical units or not.

Next in importance are the two numbers 2 and 6, denoting the end of the first of the two subdivisions of a Section. Finally, we have the odd numbers to mark the theses of rhythmical units leading on to the following rhythmical units. By writing these numbers exactly under the note with which the particular thesis *begins*, we have a convenient way of indicating subdivided theses, or feminine endings.

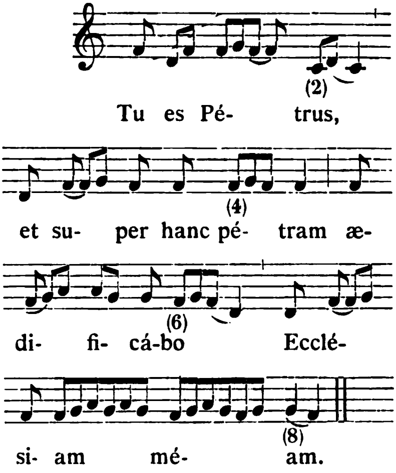
The use of these letters has been made familiar to English students by the works of Professor Prout.

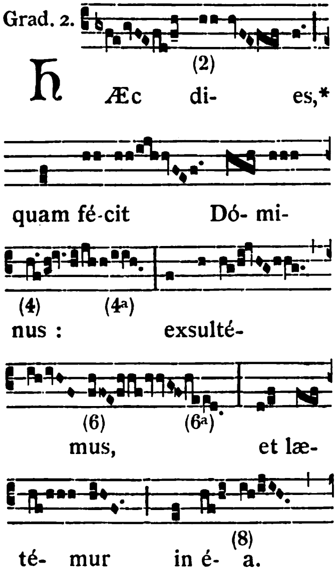
Examples of regular Periods :

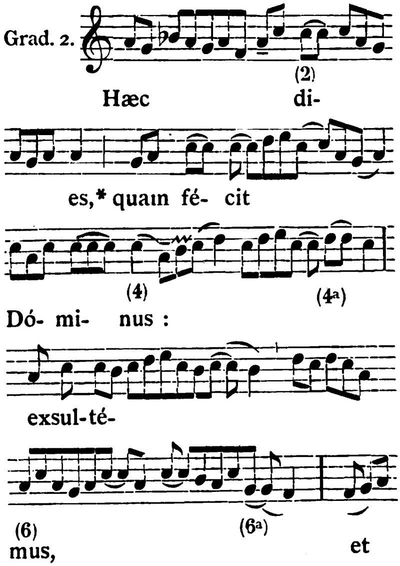
See the Antiphon : *Euge serve bone*, p. 100. Lib. Us. p. 649.

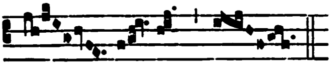

(2)
TU es Pé- trus, et
(4)
su-per hanc pé-tram ædi- fi-cá-
(6) (8)
bo Ecclé- si- am mé- am.

Lib. Us. p. 883.

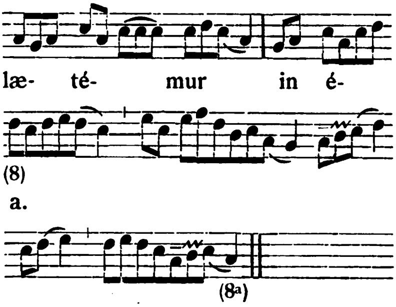

(2)
Tu es Pé- trus,
(4)
et su- per hanc pé- tram æ-
(6)
di- fi- cá-bo Ecclé-
(8)
si- am mé- am.


Grad. 2.
(2)
HÆc di- es,*
quam fé-cit Dó- mi-
(4) (4a)
nus : exsulté-
(6) (6a)
mus, et læ-
(8)
té- mur in é- a.


Grad. 2.
(2)
Hæc di-
es,* quam fé- cit
(4) (4a)
Dó- mi- nus :
exsul-té-
(6) (6a)
mus, et



Lib. Us. p. 411.



Notes on *Euge serve bone.* This Antiphon clearly consists of four phrases, corresponding to two-bar groups, two of them forming the fore-section and two the after-section. In the first phrase: *Euge serve bone,* the main movement is evidently from the fundamental note through the third to the fifth. We might represent the skeleton of the melody thus: *d c f g a.* In this melodic figure we may distinguish three grades of movement. In the lowest grade we have *d* by itself, as Thesis without Arsis, then we have movement from *c* to *f*, and from *g* to *a*. In the second grade *d* is again Thesis by itself, while *f* becomes Arsis to *a*. This is the bar movement, *d* representing the first bar, *f - a* the second. Thirdly we have a movement in which *d* is Arsis to *a*. This is the movement of the two-bar phrase. There is indeed a fourth grade of movement, but it is not complete in this phrase; it is the movement from the principal Thesis of this phrase to that of the next phrase. In the actual melody we find *c* and *a* provided with a kind of appogiatura (*dc, fa*), and another *a* added for the final syllable of *bone.*

In the second phrase the Theses of the lowest order of movement are *b, g, f, g.* The bar-accents, however, rest on *b* and *f*. Then as the division of the two bars is *in modico* and *fidelis,* we get in each bar a compound Thesis, according to the scheme ♪ ♪♪♪ ♪ ♪♪♪.

In the third phrase the Theses coincide with the final syllables of *intra in gaudium. Intra,* then, represents a simple bar; *in gaudium* a compound one.

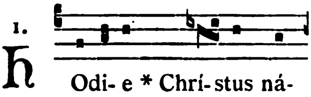
In the last phrase the Theses coincide with the accented syllables, the movement being from the fourth of the scale to the final note. The notes *g f e* are, therefore, Arsis to the final *d*, and the second *d* represents a feminine ending.

Notes on *Tu es Petrus.* Here again we have a period of four members corresponding to two-bar groups. Grammatically the main division would appear to be after *Petrus*, but the music deals somewhat freely with the text, and marks the main division after *petram*, thus making the two half-periods of approximately equal length. Observe the corresponding cadences on the tonic at *petram* and *meam.* In the first two-bar group we might see two movements, one from *f* to *d*, and the second from *f* to *c.* But we can consider the mai nmovement from *d* to *f* and hence mark the first note on *Petrus* as Thesis (the *f* on *es* is merely a kind of *portamento*). Hence *Tu* represents the Thesis of an incomplete first bar. The second Thesis (*Petrus*) is of the " prolonged " kind. In the second group the two Theses coincide with the accented syllables of *super* and *petram.* In the third division we have Theses on *di* and *bo*, the second having a long feminine ending. In the last group the seventh bar is of the compound kind, having two Theses (on *cle* and *am*), and the eighth bar has an Arsis of six, and a Thesis of two,notes.

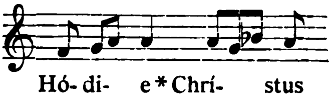
Notes on *Haec dies.* It is difficult to find perfectly regular periods amongst the very elaborate chants. It is natural that greater elaboration of melody should lead also to greater complication of the metrical scheme. Plainsong shares this tendency with all kinds of music. The above example is, however, fairly regular. The main deviation from the plain scheme are the cadential repetitions at the main points of rest, — the fourth, sixth, and eighth bars. Naturally we feel the concluding force of the two-bar groups as soon as we reach the final syllables of *Dominus*, *exsultemus*, and *ea.* Hence the added groups of neums must be regarded as " appended motives ".

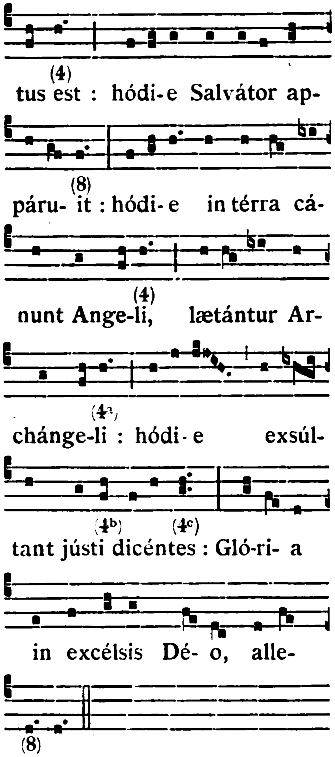
Examples of irregular periods:

1.

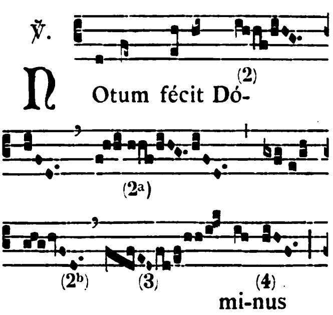


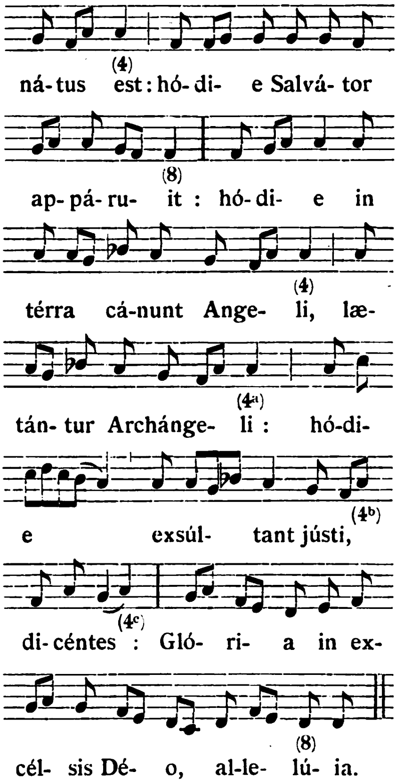
1.

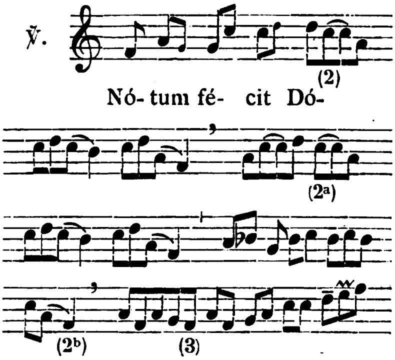


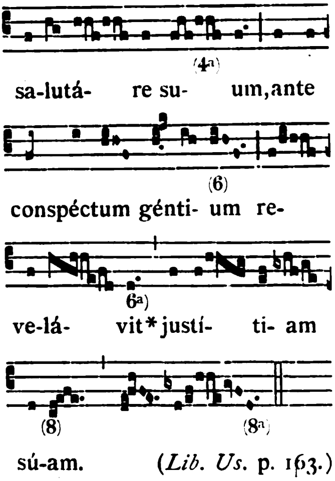

(4)
tus est : hódi-e Salvátor ap-
(8)
páru- it : hódi- e in térra cá-
(4)
nunt Ange-li, lætántur Ar-
(4a)
chánge-li : hódi- e exsúl-
(4b) (4c)
tant jústi dicéntes : Gló-ri- a
in excélsis Dé- o, alle-
(8)
lú- ia.

(*Lib. Us.* p. 166.)

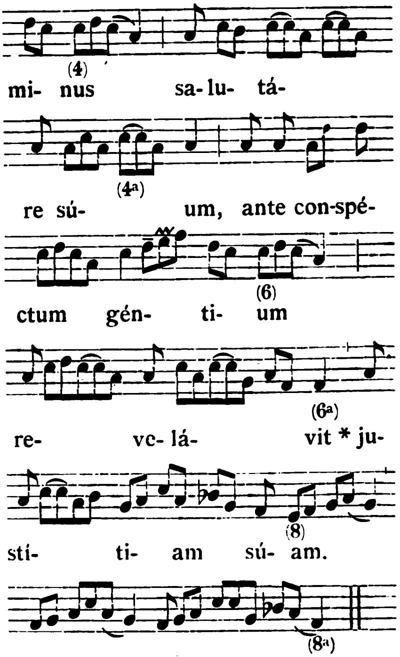

℣.
(2)
N Otum fécit Dó-
(2a)
(2b) (3) (4)
mi-nus


(4)
ná-tus est: hó-di- e Salvá- tor
(8)
ap-pá-ru- it : hó-di- e in
(4)
térra cá-nunt Ange- li, læ-
(4a)
tán- tur Archánge- li : hó-di-
(4b)
e exsúl- tant jústi,
(4c)
di-céntes : Gló- ri- a in ex-
(8)
cél- sis Dé- o, al-le- lú- ia.


℣.
(2)
Nó-tum fé- cit Dó-
(2a)
(2b) (3)


(4a)
sa-lutá- re su- um,ante
(6)
conspéctum génti- um re-
6a)
ve-lá- vit*justí- ti- am
(8)
(8a)
sú-am.

(*Lib. Us.* p. 163.)


(4)
mi- nus sa-lu- tá-
(4a)
re sú- um, ante con-spé-
(6)
ctum gén- ti- um
(6a)
re- ve- lá- vit * ju-
(8)
sti- ti- am sú- am.
(8a)

Notes on the Antiphon *Hódie Christus nátus est.*

The various phrases of the text are here equivalent to half-periods. The first half-period : *Hódie Christus nátus est*, is answered by the second : *Hódie Salvátor appáruit.* Note how in the first part the cadence rises, and how in the second it falls. A new period begins with : *Hódie in térra*, the first part being the same as the opening of the Antiphon. But this new fore-section is not answered immediately by an after-section. The rising cadence at *Archángeli* makes this second phrase appear as a repetition of the fore-section. Similarly, the third phrase: *hódie exsúltant jústi*, is marked as another repetition of the fore-section, intensified by the bold rise of the melody on *Hódie. Dicéntes*, then, is merely a repetition of the cadential formula, and is, therefore, to be defined as yet another 4th bar. Expectation having thus been raised to a high degree, we obtain at last the feeling of rest by the final phrase : *Glória in excélsis Déo*, *allelúia.*

Notes on the Verse *Nótum fécit.*

Most Gregorian pieces of the extent of the above represent themselves as composed of several periods. But in this piece we have one single period extended, with marvellous art, to enormous dimensions. Musical literature has few examples to equal this Gregorian melody in grandeur of conception. Our analysis shows that the second bar is reached on the second note of *Dóminus*, the melody descending, in a feminine ending, to the third of the scale. Next we have two imitations of the cadential formula as " appended motives ", kinds of echo effects, of which the elaborate Plainsong is so fond. Then the cadential formula together with its appended motives is repeated, giving us (2a). Another contrasted phrase follows, which, as it does not convey that feeling of rest that must mark the end of a fore-section, has to be described as (2b). Then, after a short third bar, we reach the fourth bar with a grand climax, the melody rising from the fundamental note to its octave, and falling, through the fifth, to the third. The next phrase : *salutáre súum* produces no further development — note how the melody confines itself to a repetition of the final interval on *Dóminus*, *c-a*-hence we mark it as (4a). Another climax at *géntium* brings us to the sixth bar, and at *revelávit* the cadence to the fundamental note gives some feeling of the 8th bar. But the sense of the words not being completed, a further addition is required. Musically this is suggested by the shortness of the cadence, altogether inadequate to end a melody so elaborate in its fore-section. Hence we mark this cadence as (6a). The 8th bar is reached at *súam.* But as the melody takes a turn to the supertonic, a correction of the cadence is necessary, and thus, with a broad cadential formula, the period comes to its final conclusion.

The examples given in the foregoing pages will perhaps be sufficient to show the reader what interesting results may be gained from an analysis of the Gregorian melodies. The study of their structure fills one with admiration for the artistic methods which guided their composers, and which can bear the close scrutiny of the modern musician with his elaborate appliances of analysis. The day is happily past when musicians thought it a sign of culture to despise Plainsong as a system which was scarcely Music, or which, at the best, was fit only for the rude ears of the Middle Ages. Men who boast of some of the proudest names in the musical world are ready to own that they can learn from Gregorian Music many valuable lessons, while to those who have by daily use become familiar with them, these venerable melodies are a source of constant and ever-growing delight. Such considerations as these may assist Choirmasters in the arduous task of carrying out the Sovereign Pontiff's commands regarding the restoration of Plainsong to its legitimate place in our Churches. This is the spirit in which the Holy Father wishes his orders to be obeyed : " We cherish the hope ", the Pope says in his letter to Cardinal Respighi, " that all will second Us in this desired restoration, and not merely with that blind submission, always laudable though it be, which is accorded out of a pure spirit of obedience to commands that are onerous and contrary to one's own manner of thinking and feeling, but with that alacrity of will which springs from the intimate persuasion of having to do so on grounds duly weighed, clear, evident, and beyond question. " This is the " Reasonable service " that is expected of all Catholics, and there is surely a strong basis for hoping that the Church in England, bound by so many ties to Rome and to Saint Gregory the Great, will take a prominent part in the Plainsong Revival.

FINIS.

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In fidem, etc.

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